

BOSTON SYMPHONY PROGRAMMES

BOSTON AND CAMBRIDGE

PROGRAMMES

1891 - 92 - 92 - 93













*Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

I. CONCERT.

SATURDAY, OCTOBER 10, AT 8, P. M.

PROGRAMME.

BEETHOVEN.	OVERTURE, "Dedication of the House."
BEETHOVEN.	ARIA, "Ah Perfido."
WAGNER.	GOOD FRIDAY SPELL, from "Parsifal."
WAGNER.	ARIA, "Hall of Song," from "Tannhaeuser."

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SCHUMANN.	SYMPHONY No. 3, in E flat, (Rhenish), op. 97. Vivace.—Molto moderato.—Andante.— Religioso.—Vivace.
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SOLOIST:

MME. LILLIAN NORDICA.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### II. CONCERT.

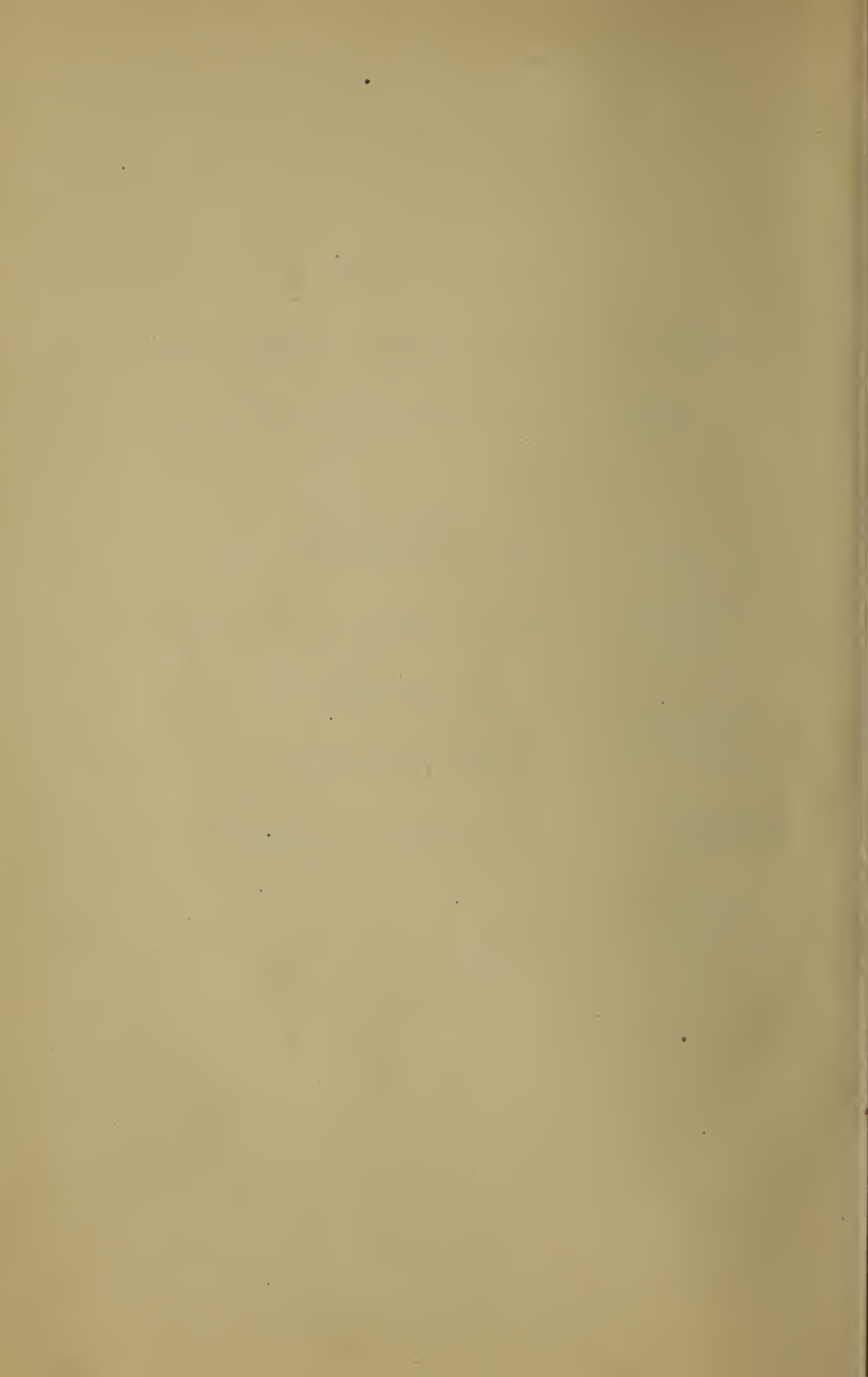
SATURDAY, OCTOBER 17, AT 8, P. M.

#### PROGRAMME.

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|---------------|---|
| TSCHAIKOWSKY. | SUITE, op. 55.<br>(First time in Boston.)   |
| MASCAGNI.     | PRELUDE from the Opera "Cavalleria Rusticana."<br>(First time at these Concerts.)   |
| BEETHOVEN.    | MENUETTO AND FINALE. (Fugue), from String<br>Quartette, op. 59, No. 3, in C.<br>(Played by all the Strings.)<br>(First time.) |
|               | SONGS with PIANO.   |
| MASSENET.     | OVERTURE. "Phedre."   |
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#### SOLOIST :

MR. WM. J. WINCH.



SANDERS THEATRE, CAMBRIDGE.

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THE  
**BOSTON SYMPHONY ORCHESTRA,**

**MR. ARTHUR NIKISCH, Conductor.**

*with assistance of*

**Mme. LILLIAN NORDICA,**

**Mrs. JULIE M. WYMAN,**

**Mr. EUGEN D'ALBERT,**

*AND OTHER EMINENT SOLOISTS,*

*will give a series of*

**EIGHT CONCERTS,**

*on*

**THURSDAY EVENINGS,**

*October 15th, November 12th, December 3d and 31st, 1891, January 21st,  
February 25th, March 24th and April 21st, 1892.*

*Season Tickets, with reserved seats for the series, \$6, will be on sale at  
the University Bookstore, Cambridge, on and after Saturday, October 10th.  
Sale opens at eight A. M.*

*A limited number of seats have been reserved for College Officers and  
invited guests.*





# *Sanders Theatre, Cambridge.*

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ELEVENTH SEASON,—1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### I. CONCERT.

THURSDAY EVENING, OCTOBER 15, AT 7.45.

#### PROGRAMME.

BEETHOVEN.

SYMPHONY in F, No. 8.

Allegro vivace e con brio.—Allegretto scherzando.—  
Tempo di menuetto.—Allegro vivace.

MARSCHNER.

ARIA. "Hans Heiling,"

J. S. BACH.

PRELUDE, ADAGIO AND GAVOTTE for Strings  
(arranged by Bachrich.)

SONGS with PIANO.

a) BRAHMS.

MINNELIED.

b) FRANZ.

AM LEUCHTENDEN SOMMERMORGEN.

c) SCHUMANN.

FRÜHLINGSNACHT.

SCHUMANN.

OVERTURE. "Genoveva."

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#### SOLOIST:

MR. ELIOT HUBBARD.

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The Piano used is a Steinway.

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SECOND CONCERT, Thursday, Nov. 12. Soloist: MME. NORDICA.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### III. CONCERT.

SATURDAY, OCTOBER 24, AT 8, P. M.

#### PROGRAMME.

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|------------------|--|
| E. A. MACDOWELL. | SUITE in A minor, op. 42.<br>IN A HAUNTED FOREST. (Largamente misterioso;<br>Allegro furioso; Maestoso).<br>SUMMER IDYL. (Allegretto grazioso).<br>THE SHEPHERDESS SONG. (Andantino, Semplice).<br>FOREST SPIRITS. (Molto Allegro; Misterioso;<br>Molto Allegro; Presto).<br>(First time in Boston). |
| VOLKMANN.        | CONCERTO FOR VIOLONCELLO, A minor op. 33.<br>Allegro moderato.—Vivace.—Tempo primo.  |
| BRAHMS.          | SYMPHONY No. 4, in E minor,<br>Allegro non troppo.—Andante moderato.—<br>Allegro giocoso.—Allegro energico e passionato.   |
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#### SOLOIST:

MR. ALWIN SCHROEDER.



# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## IV. CONCERT.

SATURDAY, OCTOBER 31, AT 8, P. M.

### PROGRAMME.

RICHARD STRAUSS. SYMPHONIC POEM. "Don Juan."  
(First time in Boston.)

RUBINSTEIN. CONCERTO FOR PIANOFORTE in D minor.

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BEETHOVEN. SYMPHONY No. 6. "Pastorale."

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### SOLOIST:

MR. ALFRED GRUNFELD.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### IV. CONCERT.

SATURDAY, OCTOBER 31, AT 8, P. M.

#### PROGRAMME.

RICHARD STRAUSS. SYMPHONIC POEM. "Don Juan."  
(First time in Boston.)

RUBINSTEIN. CONCERTO FOR PIANOFORTE in D minor, No. 4,  
op. 70.  
Moderato,—Moderato assai.—Allegro assai.

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BEETHOVEN. SYMPHONY No. 6. "Pastoral."  
Allegro ma non troppo,—Andante molto moto.—  
Allegro; Allegro; Allegretto.

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#### SOLOIST:

MR. ALFRED GRUENFELD.

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The Piano used is a Knabe.





*Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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V. CONCERT.

SATURDAY, NOVEMBER 14, AT 8, P. M.

PROGRAMME.

HAYDN.

SYMPHONY No. 1, (B. & H.), in E flat.

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BEETHOVEN.

CONCERTO for PIANOFORTE, No. 4, in G major.

SCHUMANN,

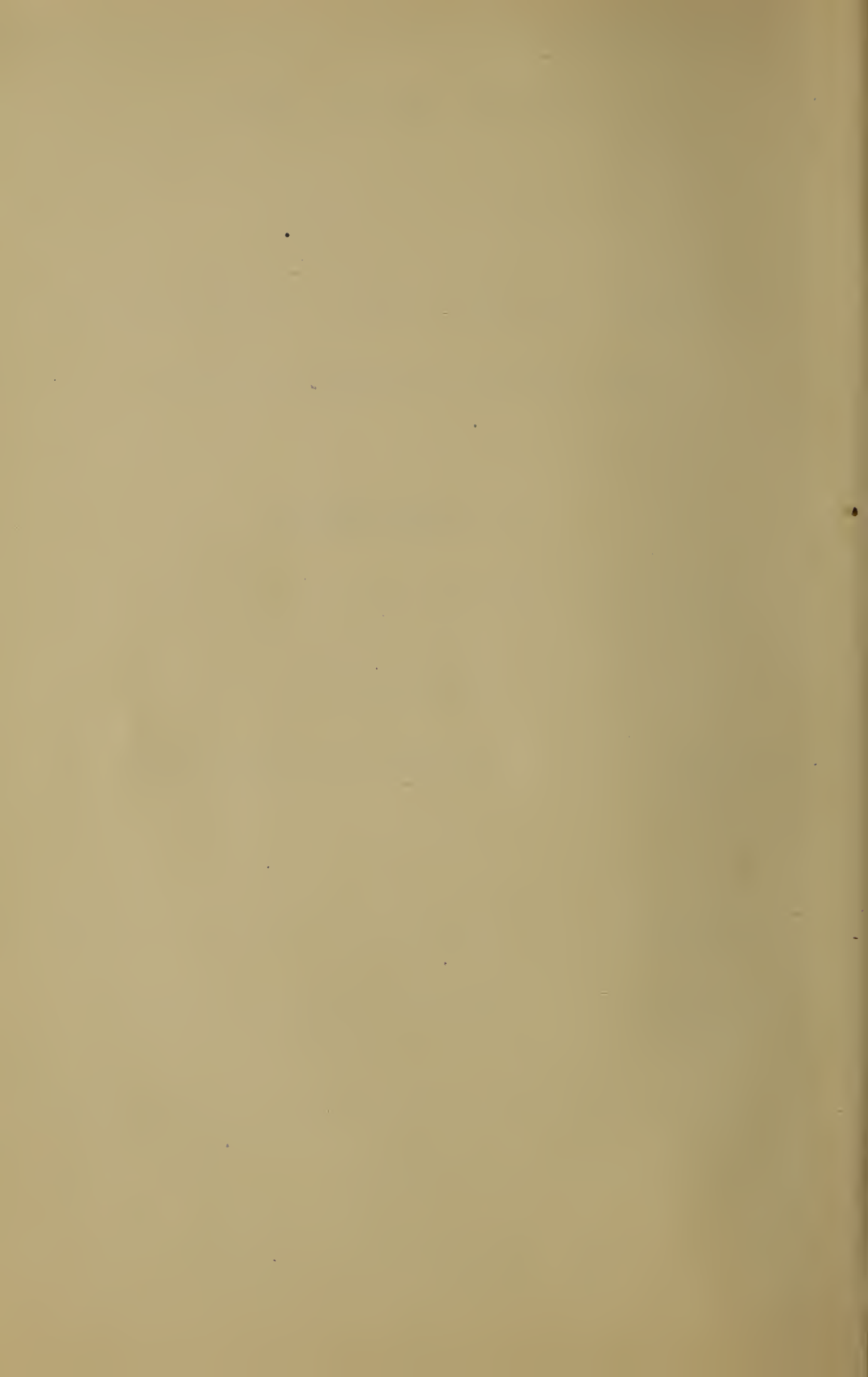
OVERTURE, SCHERZO, and FINALE.

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SOLOIST:

MR. FERRUCCIO B. BUSONI.



*Sanders Theatre, Cambridge.*

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ELEVENTH SEASON,—1891--92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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**II. CONCERT.**

THURSDAY EVENING, NOVEMBER 12, AT 7.45.

**PROGRAMME.**

MENDELSSOHN.	OVERTURE. "Hebrides."
GOUNOD.	ARIA. "La Reine de Saba."
TSCHAIKOWSKY.	SUITE, op. 55. Elegie.—Valse melancholique.— Scherzo.—Tema con Variazioni.
SCHUBERT.	SONG with ORCHESTRA. "The Erl King." (Orchestrated by LISZT.)
WEBER.	OVERTURE. "Euryanthe."

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**SOLOIST:**

**MME. LILLIAN NORDICA.**



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### V. CONCERT.

SATURDAY, NOVEMBER 14, AT 8, P. M.

#### PROGRAMME.

HAYDN.

SYMPHONY No. 1, (B. & H.), in E flat.

Adagio; Allegro con spirito.—

Andante.—Minuet.—Finale.

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BEETHOVEN.

CONCERTO for PIANOFORTE, No. 4, in G major.  
op. 50.

Allegro moderato.—Andante con moto.—Rondo.

(Cadenzas by BUSONI.)

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SCHUMANN,

OVERTURE, SCHERZO, and FINALE. op. 50.

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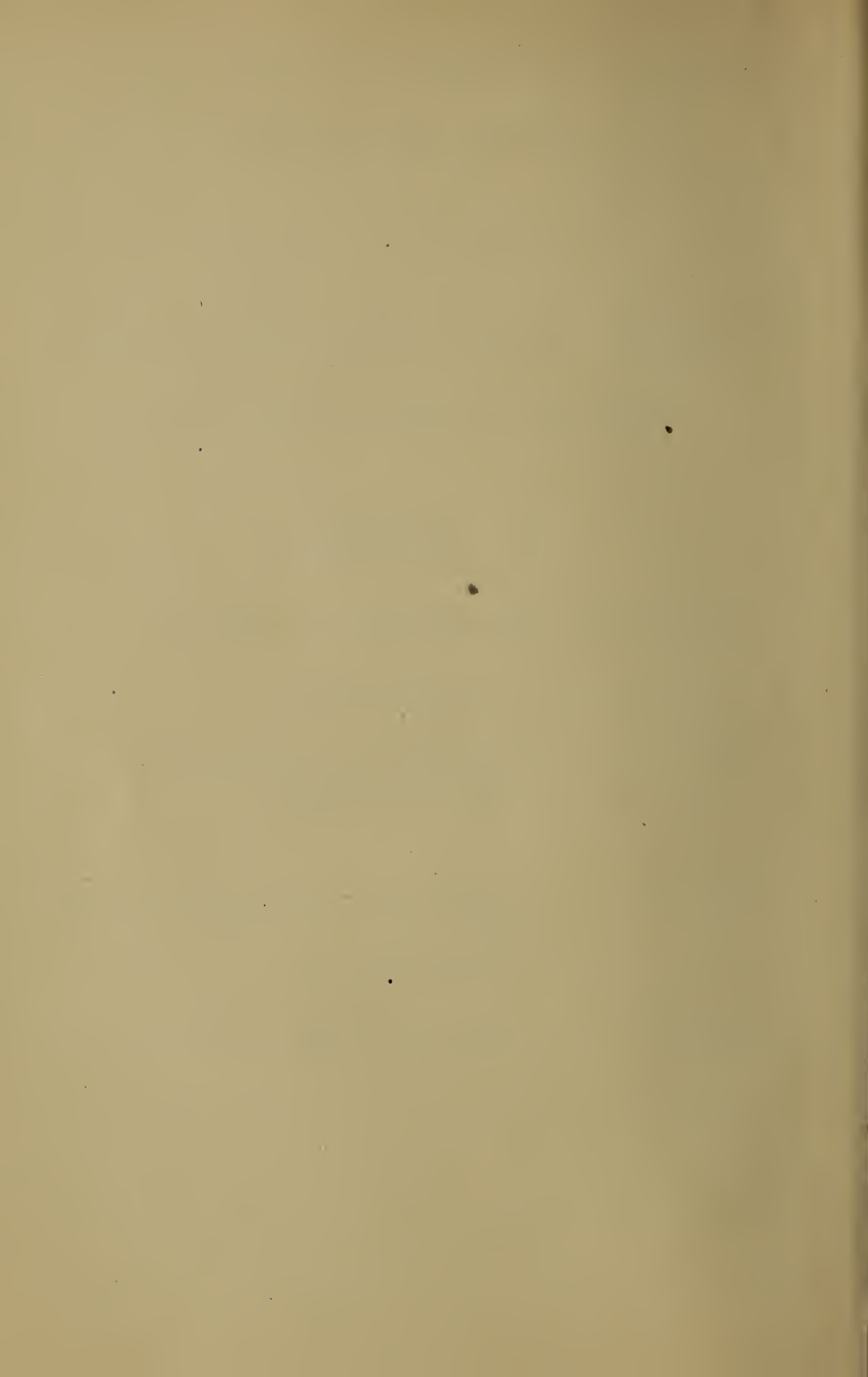
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#### SOLOIST:

MR. FERRUCCIO B. BUSONI.

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The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## VI. CONCERT.

SATURDAY, NOVEMBER 21, AT 8, P. M.

### PROGRAMME.

LALO.

OVERTURE. "Le Roi d'Ys."  
(First time.)

ARIA.

C. M. LOEFFLER.

SUITE in four movements for VIOLIN and  
ORCHESTRA. "Les Veillées de l'Ukraine."  
(First time.)

SONGS with PIANO.

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RAFF.

SYMPHONY. "Lenore."

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### SOLOISTS:

MISS MARGUERITE HALL.

MR. C. M. LOEFFLER.





# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### VI. CONCERT.

SATURDAY, NOVEMBER 21, AT 8, P. M.

#### PROGRAMME.

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|-----------------|---|
| LALO.           | OVERTURE. "Le Roi d'Ys."<br>(First time in Boston).   |
| HENSCHEL.       | BALLAD. "There was an Ancient King." for<br>CONTRALTO and ORCHESTRA.<br>(First time in Boston.)   |
| C. M. LOEFFLER. | SUITE in four movements for VIOLIN and<br>ORCHESTRA. "Les Veillées de l'Ukraine."<br>Introduction and Pastorale.—Rune.—Dumka.—Finale.<br>(First time.)  |
| SCHUBERT.       | SONGS with PIANO.<br>a) LIEBESBOTSCHAFT.<br>b) AN DIE LEYER.<br>c) RASTLOSE LIEBE.  |
| RAFF.           | SYMPHONY in E. "Lenore." No. 5, op. 177.<br>LOVE'S HAPPINESS. { I. Allegro.<br>{ II. Andante quasi Larghetto.<br>SEPARATION. III. March tempo.<br>REUNION IN DEATH. IV. Introduction and Ballad. (Allegro.)<br>(After G. Buerger's "Lenore.") |
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#### SOLOISTS:

MISS MARGUERITE HALL.

MR. C. M. LOEFFLER.

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The Piano used is a Steinway.



*Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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VII. CONCERT.

SATURDAY, NOVEMBER 28, AT 8, P. M.

PROGRAMME.

GLUCK.

OVERTURE. "Iphigenie en Aulis."  
(Wagner's ending.)

BRAHMS.

CONCERTO for VIOLIN in D major, op. 77.

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SCHUBERT.

SYMPHONY in C major.

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SOLOIST:

MR. ADOLPH BRODSKY.



# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## VII. CONCERT.

SATURDAY, NOVEMBER 28, AT 8, P. M.

### PROGRAMME.

GLUCK.

OVERTURE. "Iphigenie en Aulis."  
(with Wagner's ending.)

BRAHMS.

CONCERTO for VIOLIN and ORCHESTRA in D,  
op. 77.

Allegro non troppo.—Adagio.—

Rondo.—Allegro giocoso, ma non troppo vivace.

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SCHUBERT.

SYMPHONY in C major, No. 9.

Andante; Allegro ma non troppo.—

Scherzo (Allegro vivace).—

Andante con moto.—Finale (Allegro vivace.)

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### SOLOIST:

MR. ADOLPH BRODSKY.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### VIII. CONCERT.

SATURDAY, DECEMBER 5, AT 8, P. M.

#### PROGRAMME.

BEETHOVEN.

SYMPHONY No. 4.

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PADEREWSKI.

CONCERTO for PIANOFORTE.

SVENDSEN.

CARNIVAL IN PARIS.  
(First time.)

SOLI for PIANO.

*a* CHOPIN.

IMPROMPTU.

*b*) CHOPIN.

WALSE.

*c*) LISZT.

RHAPSODIE HONGROISE.

WEBER.

OVERTURE, "Euryanthe."

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#### SOLOIST:

Mr. IGNACE J. PADEREWSKI.





# *Sanders Theatre, Cambridge.*

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ELEVENTH SEASON,—1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### III. CONCERT.

THURSDAY EVENING, DECEMBER 3, AT 7.45.

#### PROGRAMME.

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|------------------|---|---|
| E. A. MACDOWELL. | SUITE in A minor, op. 42.<br>IN A HAUNTED FOREST. (Largamente misterioso;<br>Allegro furioso; Maestoso).<br>SUMMER IDYL. (Allegretto grazioso).<br>THE SHEPHERDESS SONG. (Andantino, Semplice).<br>FOREST SPIRITS. (Molto Allegro; Misterioso;<br>Molto Allegro; Presto). | ✓ |
| RUBINSTEIN.      | CONCERTO for PIANOFORTE in G major.<br>Moderato con moto.—Andante.—Allegro.   | ✓ |
| <hr/>            |   |   |
| BEETHOVEN.       | SYMPHONY in A, No. 7.<br>Poco sostenuto; Vivace.—Allegretto.—<br>Presto; Assai meno presto; Tempo primo.—<br>Allegro con brio.  | ✓ |
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#### SOLOIST:

MADAME HELEN HOPEKIRK.

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The Piano used is a Knabe.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### VIII. CONCERT.

SATURDAY, DECEMBER 5, AT 8, P. M.

#### PROGRAMME.

BEETHOVEN.

SYMPHONY No. 4, in B flat.

Adagio; Allegro vivace.—Adagio.—Minuet.—

Allegro ma non troppo.

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PADEREWSKI.

CONCERTO for PIANO and ORCHESTRA, in A  
minor, op. 17.

Allegro.—Romanza (Andante).—

Allegro molto vivace.

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SVENDSEN.

EPISODE. "Carnival in Paris."

(First time at these Concerts.)

SOLI for PIANO.

a) CHOPIN.

IMPROMPTU.

b) CHOPIN.

VALE.

c) LISZT.

REAPSODIE HONGROISE.

WEBER.

OVERTURE, "Euryanthe."

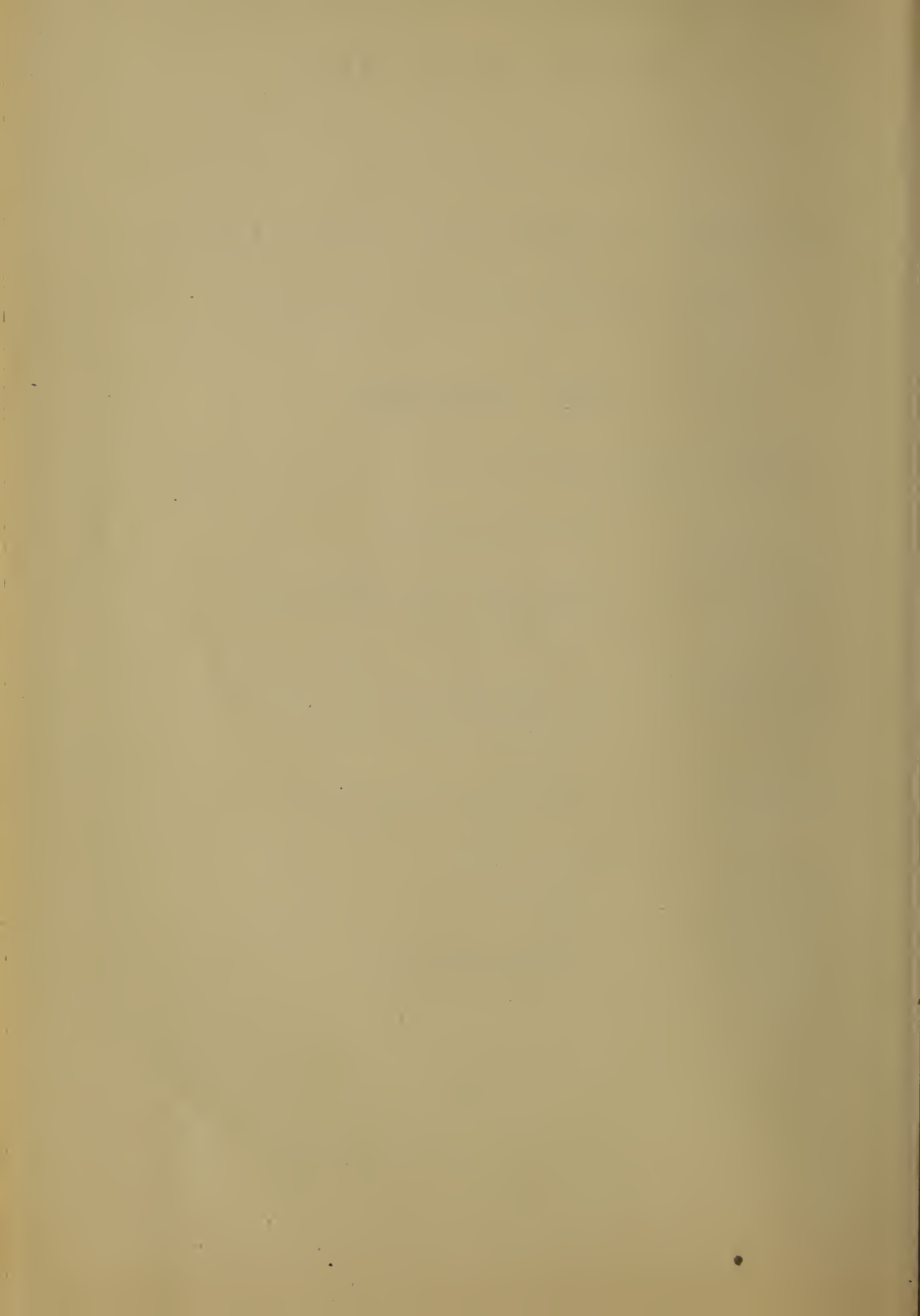
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#### SOLOIST:

Mr. IGNACE J. PADEREWSKI.

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The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### IX. CONCERT.

SATURDAY, DECEMBER 19, AT 8, P. M.

PROGRAMME.

**IN MEMORIAM. W. A. MOZART,**

**DIED DECEMBER 5, 1791.**

MOZART.

OVERTURE. "Magic Flute."

ARIA.

MOZART.

SYMPHONIC CONCERTO for VIOLIN and VIOLA  
(First Movement.)

Cadenza by HELLMESBERGER.

(First time at these Concerts.)

ARIA.

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MOZART.

SYMPHONY in E flat.

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#### SOLOISTS:

MME. FURSCH-MADI.

MR. C. M. LOEFFLER, Violin.

MR. FRANZ KNEISEL, Viola.



# Boston Symphony Orchestra.

\*\*\* Season of 1891--92. \*\*\*

## DECEMBER ITINERARY.

Leave Boston Sunday, Dec. 6, at 7 P.M. New York and New England Depot.

Arrive Philadelphia Monday, Dec. 7, at 7 A.M. Broad Street Station Penna. R. R.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, Dec. 8, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Streets.

Arrive in New York at 11.55 A.M.

GRAND CENTRAL HOTEL, 673 Broadway.

Rehearsal at Chickering Hall, 12.30 P.M.

Concert at Chickering Hall, 8.00 P. M.

Leave New York Wednesday, Dec. 9, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

CARROLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrolton Hotel.

Rehearsal at Academy Concert Hall, Thursday, Dec. 10, at noon.

Concert at Academy Concert Hall at 8 P.M.

Leave Baltimore, Thursday, Dec. 10, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, Dec. 11, at 7 A.M.

GRAND CENTRAL HOTEL, 673 Broadway.

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, Dec. 12, at 8 P.M.

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues. Take Flatbush Avenue Horse-cars at Fulton Street.

Arrive Boston Sunday, Dec. 13, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*

F. R. COMEE, *Assistant Manager.*

SATURDAY, December 5, 1891.





# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### IX. CONCERT.

SATURDAY, DECEMBER 19, AT 8, P. M.

PROGRAMME.

**IN MEMORIAM. W. A. MOZART,**

**DIED DECEMBER 5, 1791.**

MOZART.	OVERTURE. "Magic Flute."
MOZART.	ARIA from "Don Giovanni."
MOZART.	MASONIC FUNERAL MUSIC.
MOZART.	ARIA, "Dove Song," from "Marriage of Figaro."

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MOZART.	SYMPHONY in E flat. Adagio; Allegro.—Andante.— Minuetto.—Finale; Allegro.
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**SOLOIST :**

**MME. FURSCH-MADI.**

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The next PUBLIC REHEARSAL will be on THURSDAY Afternoon,  
December 24, at 2.30.



# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## . X. CONCERT.

SATURDAY, DECEMBER 26, AT 8, P. M.

### PROGRAMME.

HANDEL.

CONCERTO for STRINGS and two WIND ORCHESTRAS, in F major.  
(First time.)

WAGNER.

PRELUDE, "Parsifal."

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RUBINSTEIN.

SYMPHONY No. 4. (Dramatic.)  
(First time.)



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### X. CONCERT.

SATURDAY, DECEMBER 26, AT 8, P. M.

#### PROGRAMME.

HANDEL.

CONCERTO for STRINGS and two WIND ORCHESTRAS, in F major.

Pomposo; Allegro.—Allegro ma non troppo.—  
Largo.—A tempo ordinario.—Allegro.

(First time.)

WAGNER.

PRELUDE, "Parsifal."

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RUBINSTEIN.

OCEAN SYMPHONY. (Original Version.)

Allegro maestoso.—Adagio.—

Allegro.—Adagio: Allegro con fuoco.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XI. CONCERT.

SATURDAY, JANUARY 2, AT 8, P. M.

#### PROGRAMME.

GOLDMARK.

OVERTURE. "Prometheus Bound."

MOZART.

SYMPHONIC CONCERTO for VIOLIN and VIOLA  
(First movement.)

Cadenza by HELLMESBERGER.

(First time at these Concerts.)

SCHUBERT.

ENTR'ACTE. "Rosamunde."

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BRAHMS.

SYMPHONY No. 2, in D major.

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#### SOLOISTS :

MR. C. M. LOEFFLER, Violin.

MR. FRANZ KNEISEL, Viola.





# *Sanders Theatre, Cambridge.*

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ELEVENTH SEASON,—1891--92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## IV. CONCERT.

THURSDAY EVENING, DECEMBER 31, AT 7.45.

### PROGRAMME.

WAGNER.

A FAUST OVERTURE.

C. M. LOEFFLER.

SUITE for VIOLIN AND ORCHESTRA, "Les  
Veillées de l'Ukraine."

Introduction and Pastorale.—Dumka.—Finale.

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GOLDMARK.

SYMPHONY, "Rustic Wedding," op. 26.

WEDDING MARCH, with Variations.—Moderato molto.—

BRIDAL SONG.—Allegretto.—

SERENADE.—Allegretto moderato scherzando.—

IN THE GARDEN.—Andante.—

DANCE.—Finale, Allegro molto.

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### SOLOIST:

Mr. C. M. LOEFFLER.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

### XI. CONCERT.

SATURDAY, JANUARY 2, AT 8, P. M.

#### PROGRAMME.

GOLDMARK.

OVERTURE. "Prometheus Bound."

MOZART.

SYMPHONIC CONCERTO for VIOLIN and VIOLA  
(First movement.)

Cadenza by HELLMESBERGER.

(First time at these Concerts.)

SCHUBERT.

ENTR'ACTE. "Rosamunde."

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BRAHMS.

SYMPHONY No. 2, in D major.

Allegro ma non troppo.—Adagio non troppo.

Allegretto grazioso.—Finale (Allegro con spirito.)

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#### SOLOISTS :

MR. C. M. LOEFFLER, Violin.

MR. FRANZ KNEISEL, Viola.



*Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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**XII. CONCERT.**

SATURDAY, JANUARY 9, AT 8, P. M.

PROGRAMME.

SCHUBERT. UNFINISHED SYMPHONY in B minor.

SCHUMANN. THE MUSIC TO BYRON'S "MANFRED."

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Reader: MR. GEORGE RIDDLE.

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**SOLOISTS:**

MRS. ARTHUR NIKISCH.

MRS. JULIE L. WYMAN.

MR. WILHELM HEINRICH.

MR. HEINRICH MEYN.

MR. GARDNER S. LAMSON.

MR. SULLIVAN A. SARGENT.

MR. IVAN MORAWSKI.

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CHORUS OF MEMBERS OF THE "CECILIA."



*Boston Music Hall.*

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**SEASON 1891—92.**

BOSTON SYMPHONY ORCHESTRA.

MR. ARTHUR NIKISCH, CONDUCTOR.

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FIRST

**'YOUNG  
PEOPLE'S  
POPULAR.'**

WEDNESDAY AFTERNOON, JAN'Y 6, AT 2.30.

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**SOLOISTS:**

MISS ADELE AUS DER OHE,

MISS MAUD POWELL.





# PROGRAMME.

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OVERTURE. "King Lear." . . . . . *Littolff* ✓  
(First time.)

CONCERTO No. 1, in B flat minor, op. 23. . . . . *Tschaikowsky* ✓  
Allegro non troppo e molto maestoso, D flat. Allegro con spirito. B flat minor.—  
Andante Simplice. D flat.—Allegro con fuoco. B flat minor.

**Miss AUS DER OHE.**

a) "DANSE ET MARCHE DES GNOMES." . . . . *Reginald de Koven* ✓  
(First time.)

b) PAGINA D'AMORE. . . . . *F. van der Stucken* ✓  
(First time.)

c) A CARNIVAL SCENE. . . . . *Arthur Bird* ✓  
(First time.)

RONDO CAPRICCIOSO FOR VIOLIN. . . . . *Saint-Saens* ✓  
**Miss POWELL.**

BALLET MUSIC. "Le Cid." . . . . *Massenet* ✓

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The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XII. CONCERT.

SATURDAY, JANUARY 9, AT 8, P. M.

#### PROGRAMME.

SCHUBERT.

UNFINISHED SYMPHONY in B minor.

Allegro moderato—Andante con moto.

SCHUMANN.

THE MUSIC TO BYRON'S "MANFRED."

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Reader: MR. GEORGE RIDDLE.

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#### SOLOISTS:

MRS. ARTHUR NIKISCH.

MRS. JULIE L. WYMAN.

MR. WILHELM HEINRICH.

MR. HEINRICH MEYN.

MR. GARDNER S. LAMSON.

MR. SULLIVAN A. SARGENT.

MR. CLARENCE E. HAY.

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CHORUS OF MEMBERS OF THE "CECILIA."



*Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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**XIII. CONCERT.**

SATURDAY, JANUARY 23, AT 8, P. M.

PROGRAMME.

WAGNER.

A FAUST OVERTURE.

CHOPIN.

CONCERTO for PIANOFORTE in F minor.

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BEETHOVEN.

SYMPHONY No. 3. "Eroica."

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**SOLOIST :**

MRS. H. H. A. BEACH.



# Boston Symphony Orchestra.

\*\*\* Season of 1891-92. \*\*\*

## JANUARY ITINERARY.

Leave Boston Sunday, Jan. 10, at 7 P.M. New York and New England Depot.

Arrive Philadelphia Monday, Jan. 11, at 7 A.M. Broad Street Station Penna. R. R.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, Jan. 12, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Streets.

Arrive in New York at 11.55 A.M.

GRAND CENTRAL HOTEL, 673 Broadway.

Rehearsal at Chickering Hall, 12.30 P.M.

Concert at Chickering Hall, 8.00 P. M.

Leave New York Wednesday, Jan. 13, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

CARROLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrolton Hotel.

Rehearsal at Academy Concert Hall, Thursday, Jan. 14, at noon.

Concert at Academy Concert Hall. at 8 P.M.

Leave Baltimore, Thursday, Jan. 14, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, Jan. 15, at 7 A.M.

GRAND CENTRAL HOTEL, 673 Broadway.

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, Jan. 16, at 8 P.M.

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues.

Arrive Boston Sunday, Jan. 17, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*

F. R. COMEE, *Assistant Manager.*

SATURDAY, January 9, 1892.





# *Sanders Theatre, Cambridge.*

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ELEVENTH SEASON,—1891--92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### V. CONCERT.

THURSDAY EVENING. JANUARY 21, AT 7.45.

#### PROGRAMME.

GADE.

OVERTURE. "Ossian."

SAINT-SAËNS.

CONCERTO for VIOLONCELLO, in A minor, op. 33.

WEBER-BERLIOZ.

INVITATION TO DANCE.

SOLI for VIOLONCELLO.

a) BACH.

SARABANDE.

b) SCHUBERT.

MOMENT-MUSICAL.

c) KLENGEL,

SCHERZO.

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SCHUMANN.

SYMPHONY in E flat, No. 3, (Rhenish).

Vivace.—Molto moderato.—

Andante.—Religioso.—Vivace.

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#### SOLOIST:

Mr. ALWIN SCHROEDER.

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The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## XIII. CONCERT.

SATURDAY, JANUARY 23, AT 8, P. M.

### PROGRAMME.

WAGNER.

A FAUST OVERTURE.

CHOPIN.

CONCERTO for PIANOFORTE in F minor.  
Allegro.—Adagio.—Rondo.

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BEETHOVEN.

SYMPHONY No. 3. "Heroic."  
Allegro con brio.—Adagio assai (Marcia funebre).—  
Scherzo (Allegro vivace).—Finale.

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### SOLOIST :

MRS. H. H. A. BEACH.

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The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XIV. CONCERT.

SATURDAY, JANUARY 30, AT 8, P. M.

#### PROGRAMME.

SPOHR.

SYMPHONY No. 3, in C minor.  
(First time at these Concerts.)

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BRUCH.

CONCERTO for VIOLIN, in G minor.

CHADWICK.

A PASTORAL PRELUDE.  
(First time.)

DVOŘÁK.

THREE SLAVONIC DANCES.

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#### SOLOIST :

MR. T. ADAMOWSKI.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XIV. CONCERT.

SATURDAY, JANUARY 30, AT 8, P. M.

#### PROGRAMME.

SPOHR.

SYMPHONY No. 3, in C minor.  
Andante Grave; Allegro.—Larghetto.—  
Scherzo.—Finale; Allegro.  
(First time at these Concerts.)

---

BRUCH.

CONCERTO for VIOLIN, in G minor.  
Allegro moderato.—Adagio.—Finale; Allegro energico.

CHADWICK.

A PASTORAL PRELUDE.  
(First time.)

DVOŘÁK.

THREE SLAVONIC DANCES.

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#### SOLOIST:

MR. T. ADAMOWSKI.





# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## XV. CONCERT.

SATURDAY, FEBRUARY 6, AT 8, P. M.

### PROGRAMME.

DVOŘÁK.

SYMPHONIC VARIATIONS.

OTTO FLOERSHEIM.

PRELUDE AND FUGUE.

(First time.)

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BERLIOZ.

SYMPHONY. "Harold in Italy."

(Viola Solo, MR. FRANZ KNEISEL.)



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XV. CONCERT.

SATURDAY, FEBRUARY 6, AT 8, P. M.

#### PROGRAMME.

HANDEL.

CONCERTO for STRINGS and TWO WIND CHOIRS,  
in F major.

Pomposo; Allegro.—Allegro ma non troppo.—  
Largo.—Allegro.—A tempo ordinario.

(By special request.)

OTTO FLOERSHEIM.

PRELUDE AND FUGUE.

(First time at these Concerts.)

SAINT-SAËNS.

SYMPHONIC POEM. "Le Rouet d'Omphale."

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BERLIOZ.

SYMPHONY. "Harold in Italy."

(Viola Solo, MR. FRANZ KNEISEL.)

- I. HAROLD IN THE MOUNTAINS, (Scenes of Melancholy, Happiness and Joy).—Adagio; Allegro.
- II. MARCH OF THE PILGRIMS, (Singing the Evening Prayer).—Allegretto.
- III. SERENADE OF A MOUNTAINEER.—Allegro assai: Allegretto
- IV. ORGY OF THE BRIGANDS, (Recalling previous scenes).—Allegro frenetico.



*Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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**XVI. CONCERT.**

SATURDAY, FEBRUARY 20, AT 8, P. M.

PROGRAMME.

MOZART. SYMPHONY, in G minor.

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RAFF. CONCERTO for PIANOFORTE, op. 185.

BUSONI. SYMPHONIC SUITE. (Three movements).  
(First time.)

WAGNER. HULDIGUNG'S MARCH.

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**SOLOIST :**

Mr. WILLIAM H. SHERWOOD.



# Boston Symphony Orchestra.

\*\*\* Season of 1891-92. \*\*\*

## FEBRUARY ITINERARY.

Leave Boston Sunday, Feb. 7, at 12 midnight, Providence Depot.  
Arrive New York Monday Feb. 8, at 7 A.M.  
Leave New York Monday Feb. 8, at 9 A.M. via Baltimore and Ohio  
R. R. Ferry at Liberty Street.  
Arrive Philadelphia Monday, Feb. 8, at 11.30 A.M., 24th & Chestnut Sts.  
CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.  
Leave Philadelphia Tuesday, Feb. 9, 9.30 A.M., Baltimore and Ohio  
Depot, 9th and Green Streets.  
Arrive in New York at 11.55 A.M.

Rehearsal at Chickering Hall, 12.30 P.M.  
Concert at Chickering Hall, 8.00 P. M.  
Leave New York Wednesday, Feb. 10, at 9 A. M. *via* Baltimore  
& Ohio Railroad. Ferry at Liberty Street.  
Arrive Baltimore 2.05 P.M.

CARROLLTON HOTEL.  
Leave Baltimore, Camden Street Station, at 6 P.M.  
Arrive Washington 7 05 P.M.  
Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.  
Leave Washington at 10.45 P.M.  
Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.  
Rehearsal at Academy Concert Hall, Thursday, Feb. 11, at noon.  
Concert at Academy Concert Hall. at 8 P.M.  
Leave Baltimore, Thursday, Feb. 11, at 12.45, midnight. Sleeping  
Cars ready at eleven o'clock.  
Arrive New York Friday, Feb. 12, at 7 A.M.

Public Rehearsal at Academy of Music. Brooklyn, at 3 P.M.  
Concert at Academy of Music. Brooklyn, Saturday, Feb. 13, at 8 P.M.  
Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues.  
Arrive Boston Sunday, Feb. 14, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*

F. R. COMEE, *Assistant Manager.*

SATURDAY, February 6, 1892.





*Academy of Music,*

*Fall River.*

TUESDAY, FEBRUARY 16, AT 8, P. M.

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SEASON 1891-92.

ONLY APPEARANCE OF THE

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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PROGRAMME.

SCHUMANN.

SYMPHONY No. 1, in B flat.

Andante un poco maestoso. Allegro molto vivace.—  
Larghetto.—  
Scherzo.—  
Allegro animato e grazioso.

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SAINT-SAENS.

ARIA. "O Love aid thou me in my weakness."  
from "Samson and Dalila."

SAINT-SAENS.

SYMPHONIC POEM. "Le Rouet d' Omphale."

TSCHAIKOWSKY.

LAST MOVEMENT. (Theme with Variations),  
from SUITE, op. 55.

SONGS WITH PIANO.

DELIBES.

"REGRETS."

MASSENET.

"BONNE NUIT."

FERRARI.

"A UNE FIANCEE."

WAGNER.

PRELUDE. "Lohengrin."

WAGNER.

OVERTURE. "Tannhäuser."

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SOLOIST :

MRS. JULIE L. WYMAN.

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The Piano used is a Chickering.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XVI. CONCERT.

SATURDAY, FEBRUARY 20, AT 8, P. M.

#### PROGRAMME.

MOZART.

SYMPHONY, in G minor.

Allegro molto.—Andante.—Minuet.—Allegro assai.

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RAFF.

CONCERTO for PIANOFORTE, in C minor, op. 185.

Allegro.—Andante, quasi larghetto.—Finale, Allegro.

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BUSONI.

SYMPHONIC SUITE. op. 25. (Three movements)

Gigue.—Gavotte.—Allegro fugato.

(First time.)

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WAGNER.

HULDIGUNG'S MARCH.

---

#### SOLOIST:

Mr. WILLIAM H. SHERWOOD.

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The Pianoforte is a Mason & Hamlin.



# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## XVII. CONCERT.

SATURDAY, FEBRUARY 27, AT 8, P. M.

### PROGRAMME.

MENDELSSOHN. OVERTURE. "Ruy Blas."

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DVOŘÁK. SYMPHONY No. 4, in G minor.  
(First time in America.)

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LISZT. SYMPHONIC POEM. "Les Preludes."



# *Sanders Theatre, Cambridge.*

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ELEVENTH SEASON,—1891--92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### VI. CONCERT.

THURSDAY EVENING, FEBRUARY 25, AT 7.45.

#### PROGRAMME.

WEBER.

OVERTURE. "Freischuetz."

SONGS with ORCHESTRA.

a) DELIBES.

"MYRTO."

b) GODARD.

BERCEUSE from "Jocelyn."  
(First time.)

GRIEG.

"AASE'S DEATH," from SUITE, "Peer Gynt."

BERLIOZ.

"PILGRIM'S MARCH," (Second Movement, )  
from Symphony "Harold in Italy."  
(Viola Solo, MR. FRANZ KNEISEL.)

SONGS with PIANO.

DELIBES.

"REGRETS."

MASSENET.

"BONNE NUIT."

FERRARI.

"A UNE FIANCEE."

MENDELSSOHN.

SYMPHONY, in A. (Italian).

Allegro vivace.—Andante con moto. —  
Con moto moderato.—Saltarello.

---

#### SOLOIST:

MRS. JULIE L. WYMAN.

---

The Piano used is a Steinway.





# *Boston Music Hall.*

---

SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

## XVII. CONCERT.

SATURDAY, FEBRUARY 27, AT 8, P. M.

### PROGRAMME.

MENDELSSOHN.

OVERTURE. "Ruy Blas."

---

DVOŘÁK.

SYMPHONY No. 4, in G major.

Allegro con brio.—Adagio.—Allegretto grazioso.—

Finale; Allegro ma non troppo.

(First time in America.)

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A. BORODIN.

"EINE STEPPENSKIZZE AUS MITTEL-AISEN"

(A Prairie Scene in Central Asia.)

(First time.)

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LISZT.

SYMPHONIC POEM. "Les Preludes."



# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## XVIII. CONCERT.

SATURDAY, MARCH 5, AT 8, P. M.

### PROGRAMME.

TSCHAIKOWSKY.

SYMPHONIC POEM. "Hamlet."

(First time.)

BRUCH.

CONCERTO for VIOLIN, No. 3, in D minor,

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SCHUMANN.

SYMPHONY No. 4, in D minor.

(First performance in Boston of the original version).

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### SOLOIST:

MME. CAMILLA URSO.



# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

## XVIII. CONCERT.

SATURDAY, MARCH 5, AT 8, P. M.

### PROGRAMME.

TSCHAIKOWSKY

SYMPHONIC POEM. "Hamlet."

(First time.)

BRUCH.

CONCERTO for VIOLIN, No. 3, in D minor, op. 58.

Allegro energico.—Adagio.—Allegro molto.

(First time in Boston.)

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SCHUMANN.

SYMPHONY No. 4, in D minor, op. 120.

Introduction (adagio non troppo).—Allegro.—

Romance (adagio non troppo).—Scherzo.—

Finale (allegro).

---

### SOLOIST:

MME. CAMILLA URSO.



# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## **XIX. CONCERT.**

SATURDAY, MARCH 12, AT 8, P. M.

### **PROGRAMME.**

BEETHOVEN.

OVERTURE. "Lenore, No. 2."

BEETHOVEN.

CONCERTO for PIANOFORTE, No. 5, in E flat.

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SCHUMANN.

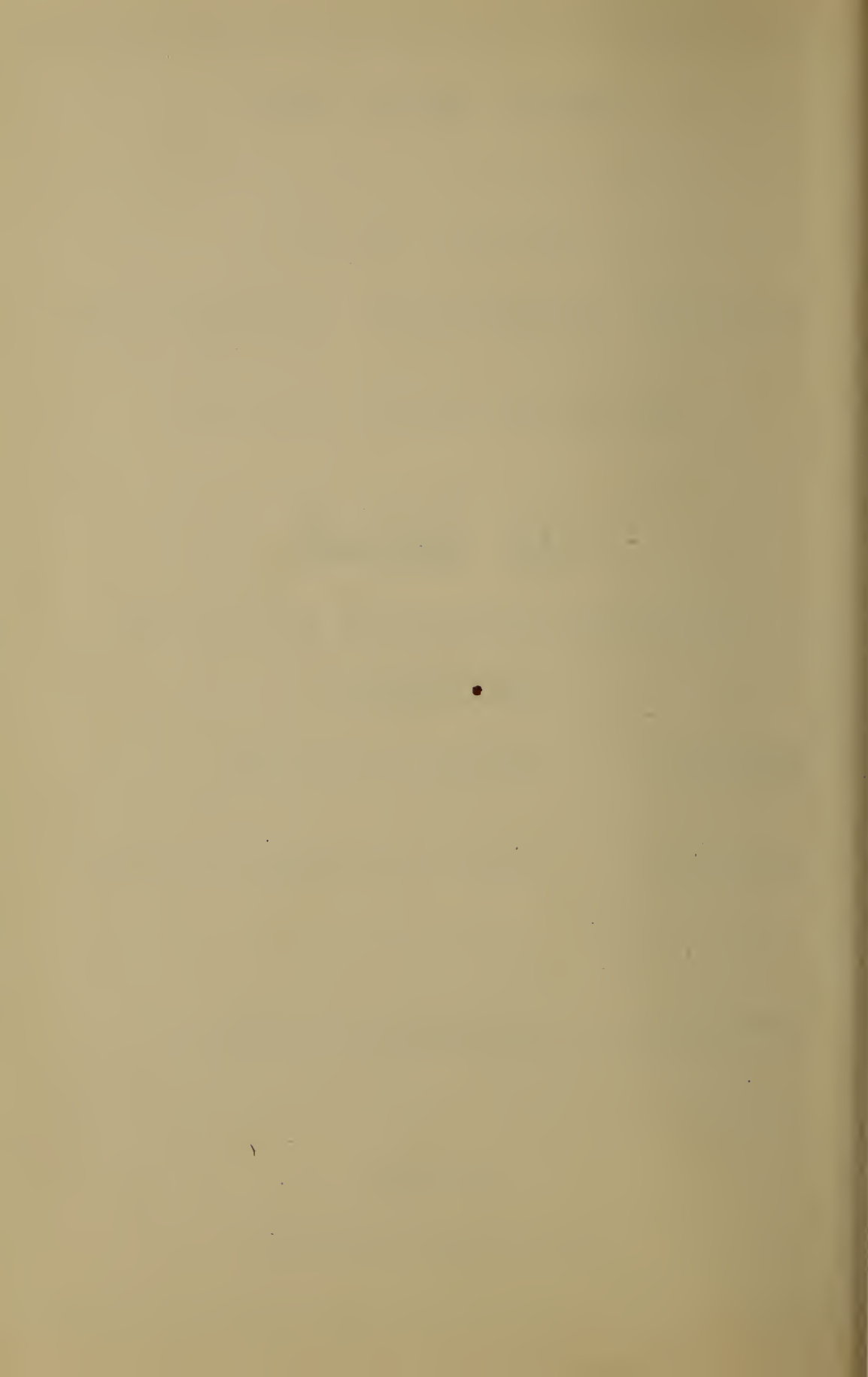
SYMPHONY No. 4, in D minor.

(First performance in Boston of the original version).

---

### **SOLOIST:**

MR. EUGEN D'ALBERT.





# *Boston Music Hall.*

---

SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

## XIX. CONCERT.

SATURDAY, MARCH 12, AT 8, P. M.

### PROGRAMME.

BEETHOVEN.

OVERTURE. "Lenore, No. 2."

BEETHOVEN.

CONCERTO for PIANOFORTE, No. 5, in E flat.  
Allegro.—Adagio un poco mosso.—Rondo (Allegro).

---

SCHUMANN.

SYMPHONY No. 4, op. 120.  
Andante con moto.—Allegro di molto.—  
Romanza.—Scherzo.—Largo.—Finale.  
(Original version first time).

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### SOLOIST:

MR. EUGEN D'ALBERT.

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The Piano used is a Knabe.



# *Boston Music Hall.*

---

SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XX. CONCERT.

SATURDAY, MARCH 26, AT 8, P. M.

#### PROGRAMME.

BRAHMS.

TRAGIC OVERTURE.

GLUCK.

ARIA from "Orpheus."

GLUCK.

REIGEN SELIGER GEISTER UND FURIEN  
TANZ, from "Orpheus."

SONGS with PIANO.

a) SCHUBERT.

"LIEBESBOTSCHAFT."

b) SCHUMANN.

"SCHOENE WIEGE MEINER LEIDEN."

c) SCHUBERT.

"ERLKOENIG."

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BEETHOVEN.

SYMPHONY No. 8.

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#### SOLOIST:

MME. AMALIE JOACHIM.



*Sanders Theatre, Cambridge.*

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ELEVENTH SEASON,—1891--92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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VII. CONCERT.

THURSDAY EVENING, MARCH 22, AT 7.45.

PROGRAMME.

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IN MEMORY OF

JAMES RUSSELL LOWELL.

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SCHUMANN.

OVERTURE. "Manfred."

SCHUBERT.

SYMPHONY No. 8, in B minor. (Unfinished.)  
Allegro moderato.—Andante con moto.

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BEETHOVEN.

SYMPHONY No. 5, in C minor.  
Allegro con brio.—Andante con moto.—  
Allegro (Scherzo).—Allegro (Finale.)



# Boston Symphony Orchestra.

\*\*\* Season of 1891-92. \*\*\*

## MARCH ITINERARY.

Leave Boston Sunday, March 13, at 7 P.M. New York and New England Depot.

Arrive Philadelphia Monday, March 14, at 7, A.M., Broad Street Station Penna. R. R.

### CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, March 15, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Street.

Arrive in New York at 11.55 A.M.

### PARK AVENUE HOTEL.

Rehearsal at Chickering Hall, 1, P.M.

Concert at Chickering Hall, 8.00 P. M.

Leave New York Wednesday, March 16, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

### CARROLLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7 05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Rehearsal at Academy Concert Hall, Thursday March 17, at noon.

Concert at Academy Concert Hall. at 8 P.M.

Leave Baltimore, Thursday, March 17, at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, March 18, at 7 A.M.

### PARK AVENUE HOTEL.

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday Mar. 19, 8.15 P.M.

Leave Brooklyn directly after the concert. Long Island Depot, corner Flatbush and Atlantic Avenues.

Arrive Boston Sunday, March 20, at 9 A.M. New York and New England Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager.*

F. R. COMEE, *Assistant Manager.*

SATURDAY, March 12, 1892.





# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XX. CONCERT.

SATURDAY, MARCH 26, AT 8, P. M.

#### PROGRAMME.

BRAHMS.	TRAGIC OVERTURE.
GLUCK.	ARIA from "Orpheus."
GLUCK.	REIGEN SELIGER GEISTER UND FURIEN TANZ, from "Orpheus."
	SONGS with PIANO.
a) SCHUBERT.	"LIEBESBOTSCHAFT."
b) SCHUMANN.	"SCHOENE WIEGE MEINER LEIDEN."
c) SCHUBERT.	"ERLKOENIG."
BEETHOVEN.	SYMPHONY No. 8, in F major. Allegro vivace e con brio.—Allegretto scherzando.— Tempo di minuetto—Allegro vivace.

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#### SOLOIST:

MME. AMALIE JOACHIM.

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The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XXI. CONCERT.

SATURDAY, APRIL 2, AT 8, P. M.

#### PROGRAMME.

MENDELSSOHN. SYMPHONY No. 3, in A minor. "Scotch."

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MOZART. CONCERTO for FLUTE and HARP.

VOLKMANN. SERENADE for STRING ORCHESTRA, in F major.

WAGNER. "WOTAN'S FAREWELL" and "FIRE CHARM,"  
from "Die Walkure."

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#### SOLOISTS:

MR. HEINRICH MEYN. MR. CHARLES MOLÉ.

MR. HEINRICH SCHUECKER.



# TO THE CITIZENS OF FALL RIVER.

---

For a number of years past our city has been occasionally favored by a visit from the

## Boston Symphony Orchestra.

which under the able directorship of Mr. Arthur Nikisch has reached an undisputed position among the finest orchestras of the world.

It is greatly to be regretted that the financial results attending their Fall River engagements in the past, have been such, that when in consequence of increasing demands from other cities, their date here was cancelled last Spring, no hope was given of another appearance in Fall River.

As the result, however, of a recent interview with manager C. A. Ellis, he has consented to offer us another concert at the Academy of Music, Tuesday Evening, March 29, 1892, in case our citizens show sufficient interest to indicate a financial result at all proportionate to that obtained in other cities.

To accomplish this result it is imperative that a higher price be obtained for a portion of the seats than has been charged in past seasons, and after consulting a number of regular concert patrons the following schedule of prices has been practically decided on:

Orchestra Chairs from E to N, inclusive, and	
first row of Parquette and Balcony, . . . .	\$1.50
Balance of Orchestra, Parquette and Balcony, . . . .	1.00
Dress Circle, . . . . .	.75

By the above arrangement, the price of 325 seats only has been changed from previous figures, and in case subscriptions at \$1.50 should be received for more than that number of seats, the management reserves the right to sell a larger portion of the house at that price.

As the date fixed on can only be held open for a limited period, it is earnestly requested that those desiring to assist this undertaking, will send their names as soon as possible, with the number of seats desired and the price that they are willing to pay for the same to

O. E. BORDEN.

FALL RIVER, November 2, 1891.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XXI. CONCERT.

SATURDAY, APRIL 2, AT 8, P. M.

#### PROGRAMME.

MENDELSSOHN.

SYMPHONY No. 3, in A minor. "Scotch."

Andante con moto; Allegro un poco agitato.—

Vivace non troppo.—Adagio.—

Allegro vivacissimo; Allegro maestoso assai.

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MOZART.

ANDANTE AND ALLEGRO from CONCERTO  
for FLUTE and HARP.

VOLKMANN.

SERENADE for STRING ORCHESTRA, in F major.

WAGNER.

"WOTAN'S FAREWELL" and "FIRE CHARM,"  
from "Die Walkure."

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#### SOLOISTS:

MR. HEINRICH MEYN.

MR. CHARLES MOLÉ.

MR. HEINRICH SCHUECKER.





*Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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XXII. CONCERT.

SATURDAY, APRIL 9, AT 8, P. M.

PROGRAMME.

GOLDMARK.

OVERTURE. "Sakuntala."

EDMOND DE MIHALOVICH. BALLADE FOR ORCHESTRA. "The Mermaid."  
(First time.)

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J. K. PAINE.

SYMPHONY No. 2, in A major. "In the  
Spring."



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XXII. CONCERT.

SATURDAY, APRIL 9, AT 8, P. M.

#### PROGRAMME.

GOLDMARK.

OVERTURE. "Sakuntala."

---

J. K. PAINE.

SYMPHONY No. 2, in A major. "In the Spring."

1. Introduction. Adagio sostenuto. THE DEPARTURE OF WINTER. Allegro ma non troppo. THE AWAKENING OF NATURE.
  2. Scherzo. Allegro. MAY NIGHT FANTASY.
  3. Adagio. A ROMANCE OF SPRINGTIME.
  4. Allegro gioioso. THE GLORY OF NATURE.
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BEETHOVEN.

OVERTURE. "Egmont."

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NOTE. Next week's Public Rehearsal will be held on Thursday Afternoon, to allow time to arrange the stage for the Handel and Haydn Society's Concert, on Good Friday Evening.



# *Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## XXIII. CONCERT.

SATURDAY, APRIL 16, AT 8, P. M.

### PROGRAMME.

EUGEN D'ALBERT.      SYMPHONY in F Major, op. 4.  
(First time in America.)

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HANDEL.      ARIA. "Alessandro."

HENSCHEL.      SUITE from the MUSIC to SHAKESPEARE'S  
"HAMLET," op. 50.  
(First performance in America. Conducted by the Composer.)

MASSENET.      ARIA from "HERODIADE."

WEBER.      OVERTURE. "Oberon."

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### SOLOIST:

MRS. GEORG HENSCHEL.



# Boston Music Hall.

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XXIII. CONCERT.

SATURDAY, APRIL 16, AT 8, P. M.

#### PROGRAMME.

SCHUMANN.

SYMPHONY No. 1, in B flat, op. 38.

Audante un poco maestoso.—Allegro molto vivace.—

Larghetto.—Scherzo, molto vivace with Trio I. & Trio II.

Allegro animato e grazioso.

HANDEL.

ARIA. "Alessandro."

HENSCHEL.

SUITE from the MUSIC to SHAKESPEARE'S  
"HAMLET," op. 50.

a) Prelude. (Hamlet.)

b) Prelude to Act II. (Ophelia.)

c) Interlude. (Act III.) and Pastorale, (Act V.)

d) Prelude to Act IV, (Ophelia's death.)

There is a willow grows aslant a brook,  
That shows his hoar leaves in the glassy stream;  
There with fantastic garlands did she come  
Of crow-flowers, nettles, daisies, and long purples,  
There, on the pendant bows her coronet weeds  
Clambering to hang, an envious sliver broke,  
When down her weedy trophies and herself  
Fell in the weeping brook, Her clothes spread wide  
And, mermaid-like, awhile they bore her up;  
Which time she chanted snatches of old tunes,  
As one incapable of her own distress,  
Or like a creature native and indued  
Unto that element; but long it could not be  
Till that her garments, heavy with their drink,  
Pull'd the poor wretch from her melodious lay  
To muddy death.

e) Danish March.

(First performance in America. Conducted by the Composer.)

MASSNET.

ARIA from "HERODIADE."

WEBER.

OVERTURE. "Oberon."

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#### SOLOIST:

MRS. GEORG HENSCHEL.

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The performance of the D'ALBERT SYMPHONY announced for this Concert, is unavoidably postponed, on account of the non-arrival of the Orchestral parts from Europe.





*Boston Music Hall.*

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SEASON 1891-92.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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XXIV. CONCERT.

SATURDAY, APRIL 23, AT 8, P. M.

PROGRAMME.

HAYDN. SYMPHONY, G major No. 13, B. & H.

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PAGANINI. CONCERTO for VIOLIN.

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BRAHMS. SYMPHONY No. 1, C minor.

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SOLOIST:

Mr. FRANZ KNEISEL.



# *Sanders Theatre, Cambridge.*

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ELEVENTH SEASON,—1891--92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### VIII. CONCERT.

(LAST OF THE SERIES.)

THURSDAY EVENING, APRIL 21, AT 7.45.

#### PROGRAMME.

WAGNER.

OVERTURE. "Flying Dutchman."

CHOPIN.

CONCERTO for PIANOFORTE in E minor, op. 11.  
Allegro maestoso.—Romance; larghetto.—Rondo vivace.

SAINT-SAËNS.

SYMPHONIC POEM. "Le Rouet D'Omphale."

SOLI for PIANO.

a) RUBINSTEIN,

BARCAROLLE.

b) STRAUSS-TAUSIG.

WALSE. "Man lebt nur Einmal."

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SCHUMANN.

SYMPHONY No. 4, in D minor, op. 120.  
Introduction (adagio non troppo).—Allegro.—  
Romance (adagio non troppo).—Scherzo.—  
Finale (allegro).

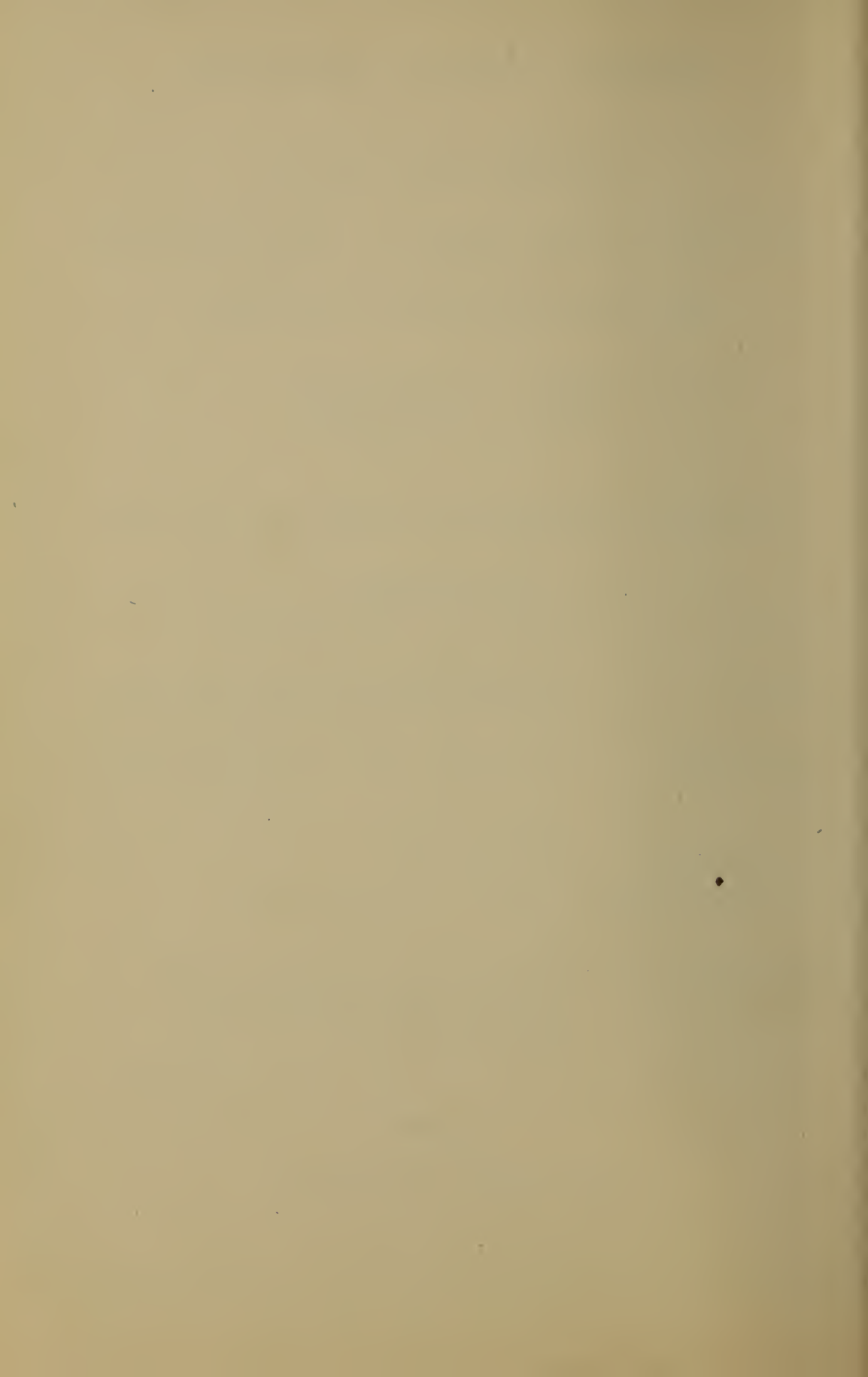
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#### SOLOIST:

MR. EUGEN D'ALBERT.

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The Piano used is a Knabe.



# *Boston Music Hall.*

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SEASON 1891-92.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XXIV. CONCERT.

(LAST OF THE SEASON.)

SATURDAY, APRIL 23, AT 8, P. M.

#### PROGRAMME.

HAYDN.

SYMPHONY, G major No. 13, B. & H.

Adagio; Allegro.—Largo.—Menuet (Allegretto).—  
Allegro con spirito.

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PAGANINI.

CONCERTO (in one movement) for VIOLIN, in D  
major.

(Revised and with additions by Wilhelmj).

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BRAHMS.

SYMPHONY No. 1, in C minor, op. 68.

Un poco sostenuto; Allegro.—Andante sostenuto.—

Un poco allegretto e grazioso.—

Adagio piu andante; Allegro non troppo, ma con brio.

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#### SOLOIST:

Mr. FRANZ KNEISEL.



BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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TWELFTH SEASON.

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OPENING CONCERT,

SATURDAY EVENING, OCTOBER 15, 1892.







# Boston Symphony Orchestra.

Sixth Annual Tour, \* 1892.

## ITINERARY.

Leave Boston Sunday, April 24, at 7 P.M. New York and New England Depot.

Arrive Philadelphia Monday, April 25, at 7, A.M., Broad Street Station Penna. R. R.

CONTINENTAL HOTEL.

Concert at Academy of Music, 8 P.M.

Leave Philadelphia Tuesday, April 26, 9.30 A.M., Baltimore and Ohio Depot, 9th and Green Street.

Arrive in New York at 11.55 A.M.

PARK AVENUE HOTEL.

Concert at Chickering Hall, 8.00 P.M.

Leave New York Wednesday, April 27, at 9 A. M. *via* Baltimore & Ohio Railroad. Ferry at Liberty Street.

Arrive Baltimore 2.05 P.M.

CARROLLTON HOTEL.

Leave Baltimore, Camden Street Station, at 6 P.M.

Arrive Washington 7 05 P.M.

Concert at Congregational Church, cor. 10th and G Sts., at 8 P.M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Rehearsal at Academy Concert Hall, Thursday April 28. at noon.

Concert at Academy Concert Hall. at 8 P.M.

Leave Baltimore, Thursday, April 28. at 12.45, midnight. Sleeping Cars ready at eleven o'clock.

Arrive New York Friday, April 29, at 7 A.M.

PARK AVENUE HOTEL.

Public Rehearsal at Academy of Music, Brooklyn, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, April 30. 8.15 P.M.

Concert at Madison Square Garden Concert Hall. New York.

Monday, May 2. at 8.15 P.M.

Leave New York Monday, May 2, directly after the concert, *via* Delaware, Lackawanna and Western R.R. Depot at Hoboken. Ferry at foot of Christopher Street.

Breakfast at Elmira, at 8.30 A.M.

Arrive Buffalo Tuesday, May 3, at 12.30 P.M.

GENESEE HOTEL.

Concert at Star Theatre, at 8 P.M.

Leave Buffalo Wednesday, May 4, at 8 A.M. Nickel Plate Depot.

Arrive Cleveland Thursday, May 4, at 2 P.M.

HOLLENDEN HOTEL.

Concert at Music Hall, at 8 P.M.

Leave Cleveland Thursday, May 5, at 8 A.M. Valley R.R. Depot.

Arrive Columbus Thursday, May 5, at 2 P.M.

CHITTENDEN HOTEL.

Concert at Grand Opera House, at 8 P.M.

Leave Columbus, Friday, May 6, at 9 A.M. Baltimore and Ohio Depot.

Arrive Cincinnati Friday, May 6, at 1 P.M.

GRAND HOTEL.

Concert at Odeon, at 8 P.M.

Leave Cincinnati directly after the concert, *via* Monon Route. Union Depot.

Arrive Chicago Saturday, May 7, at 9 A.M.

TREMONT HOTEL.

Concert at Central Music Hall, at 8 P.M.

Leave Chicago Monday, May 9, at 8 A.M. Michigan Central Depot.

Arrive Grand Rapids Monday, May 9, at 1.30 P.M.

MORTON HOTEL.

Concert at Hartman Hall, at 8 P.M.

Leave Grand Rapids Tuesday, May 10, at 1.20 P.M.

Arrive Ann Arbor Tuesday, May 10, at 5.30 P.M.

Supper at GRANGERS HALL, South State Street.

Concert at University Hall, at 8 P.M.

Leave Ann Arbor directly after concert.

Arrive Detroit Tuesday, May 10, at midnight.

RUSSELL and WAYNE HOTELS.

Concert at Lyceum Theatre, Wednesday, May 11, at 8 P.M.

Leave Detroit directly after concert *via* Detroit and Cleveland Steamship Line. Pier at foot of Wayne Street.

Breakfast on board Steamer.

Arrive Cleveland Thursday, May 12, at 8 A.M.

Leave Cleveland directly on arrival of Steamer. Valley R. R. Depot.

Arrive Pittsburg Thursday, May 12, at 2 P.M.

SEVENTH AVENUE HOTEL.

Concert at Old City Hall, Thursday, May 12, at 8 P.M.

Concert at Old City Hall, Friday, May 13, at 8 P.M.

Concert at Old City Hall, Saturday, May 14, at 8 P.M.

Leave Pittsburg Saturday, May 14, directly after concert, *via* Baltimore and Ohio R.R.

Breakfast at Baltimore at 10 A.M. Sunday, May 15.

Arrive at New York Sunday, May 15, at 3.30 P.M.

Leave New York Sunday, May 15, *via* Fall River Line, 5.30 P.M.

Arrive Boston Monday, May 16, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night (Saturday), after the Concert.

C. A. ELLIS, *Manager*.

F. R. COMEE, *Assistant Manager*.

SATURDAY, April 23, 1892.



# SIXTH ANNUAL TOUR.

## Boston Symphony Orchestra.

SEASON OF 1891-92.

### \* \* \* \* \* Hotel List. \* \* \* \* \*

A. Nikisch.	{ J. Edw. Eichler.	C. Schumann.
{ F. R. Comee.	{ W. Krafft.	
{ C. M. Loeffler,	{ E. N. Lafricain.	{ G. Bareither.
Fr. Kneisel.	{ W. A. Field.	{ L. Jennewein.
{ T. Adamowski.	{ J. Sauerquell.	{ G. Gerhardt.
{ J. Adamowski.	{ E. Golde.	{ H. Hoyer.
A. Schroeder.	{ H. Schuecker.	{ L. Demuth.
C. Mole.	{ J. Hoffmann.	{ C. Reibl.
{ L. Svecenski.	{ F. Mahn.	{ Paul Fox.
{ E. Grünberg.	{ H. Berger.	{ C. Dietsch.
{ O. Roth.	{ G. Boehm.	{ F. Muller.
{ E. Rose.	{ J. Miersch.	{ O. Taubert.
{ W.W. Swornsbourne.	{ G. Goldschmidt.	{ H. J. Butler.
{ F. E. Schuchmann.	{ G. Strube.	{ A. Reinhart.
{ D. Kuntz.	{ J. Knecht.	{ A. Gutter.
{ H. Eichheim.	{ G. Sauer.	{ F. Zahn.
{ J. Akeroyd,	{ A. Goldstein.	{ Fr. Hein.
{ H. A. Greene.	{ S. Goldstein.	{ H. Lorbeer.
{ M. Zach.	{ P. Metzger.	{ A. Rigg.
{ O. Nováček.	{ A. Hackebarth.	{ Jos. Mann.
{ G. Campanari.	{ A. Kolster.	{ E. Stolz.
{ P. Fiumara.	{ L. Post.	{ J. Abloescher.
{ H. D. Simpson.	{ M. Kluge.	
{ E. B. Marble.	{ J. Michael.	H. Burkhardt.
{ E. Fiedler.	{ D. Hannemann	
{ A. Moldauer.	{ C. deL. Delisle.	A. Heindl.
E. Loeffler.	{ H. Heindl.	
	{ W. Rietzel.	{ McKenzie.
	{ E. M. Heindl.	{ Patterson.
	{ Jul. E. Eichler,	





# PERSONNEL

## OF THE

# Boston Symphony Orchestra.

**Eleventh Season.—1891-92.**

MR. ARTHUR NIKISCH, CONDUCTOR,

### FIRST VIOLINS.

Kneisel, Fr. *Concertmeister.*

Loeffler, C. M.	Fiedler, E.	Miersch, J.	Mahn, F.
Adamowski, T.	Moldauer, A.	Hoffmann, J.	Hannemann, D.
Svecenski, L.	Kuntz, D.	Strube, G.	Krafft, W.
Roth, O.	Eichheim, H.	Boehm, G.	

### SECOND VIOLINS.

Akeroyd, J.	Schuchmann, F. E.	Delisle, C. de L.	Eichler, Jul. E.
Fiumara, P.	Kneisel, Jo.	Zahn, F.	Eichler, J. Edw.
Swornsbourne, W. W.		Goldstein, S.	Michael, J.
Marble, E. B.		Berger, H.	Burkhardt, H.

### VIOLAS.

Novacek, O.	Rietzel, W.	Sauer, G.	Kluge, M.
Zach, M.	Grünberg, E.	Knecht, J.	Taubert, O.
Heindl, H.	Kolster, A.	Hoyer, H.	Post, L.

### VIOLONCELLOS.

Schulz, L.	Adamowski, J.	Rosé, E.	Reibl, C.
Schroeder, A.	Campanari, G.	Loeffler, E.	Heindl, A.

### BASSES.

Goldstein, A.	Bareither, G.	Jennewein, L.	Butler, H. J.
Greene, H. A.	Barth, C.	Gerhardt, G.	Reinhart, A.

### FLUTES.

Mole, C.	Heindl, E. M.	Fox, Paul.	Sautet, A.	Demuth, L.
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### OBOE.

ENGL. HORN.	CLARINETTES.	BASS CLARINETTE.
Müller, F.	Goldschmidt, G.	Metzger, P.
		Strasser, E.

### BASSOONS.

Gutter, A.	Günzel, F. H.	Dietsch, C.
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### HORNS.

Hackebarth, A.	Schneider, J.	Hein, Fr.	Lorbeer, H.	Schumann, C.
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### TRUMPETS.

Müller, P.	Mann, Jos.
Lafricain, E. N.	

### TROMBONES.

Stolz, E.	Abloescher, J.
Rigg, A.	

### HARP.

Schuecker, H.	Golde, E.
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### TUBA.

### TYMPANI.

Ludwig, C. R.	Simpson, H. D.
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### DRUMS.

CMBALS, TRIANGLE, ETC.  
Field, W. A.

LIBRARIAN.  
Sauerquell, J.





UNION HALL, 48 BOYLSTON  
STREET.

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SEVENTH SEASON—1891-92.

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# THE KNEISEL QUARTET.

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*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello*

WITH THE ASSISTANCE OF

*Mr. XAVER SCHARWENKA.*

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## I. CONCERT.

MONDAY, OCTOBER 19, AT 8 P. M.

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### PROGRAMME.

MOZART.

QUARTET for STRINGS, in C major. (Kockel 465).  
(Peters, No. 17.)  
Adagio: Allegro.—Andante cantabile.—  
Menuetto (Allegretto).—Allegro molto.

SCHUMANN.

PIANO QUARTET, E flat. op. 47.  
Sostenuto assai.—Allegro ma non troppo.—  
Scherzo.—Andante cantabile.—Finale, vivace.

BRAHMS.

QUINTET, op. 111, in G.  
Allegro con brio.—Adagio.—Allegretto.—Finale.  
Second Viola: Mr. O. NOVACEK.  
(First time in Boston.)

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The date of the Second Concert is November 23.

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The Piano used is a Behr Bros.

Six quartets, composed in Vienna during the years 1782-85, and dedicated to his master, Josef Haydn, are the highest expressions of Mozart's genius in this form. The quartet in C major (465 K) was the last one of these written. In number, Mozart's quartets are fewer than Haydn's, though Mozart was the more rapid writer, and both lived in Vienna at a time when chamber music was earnestly followed. As Haydn (who gave the quartet characteristic form) was at first met with suspicion, so likewise Mozart—his follower and contemporary, who with settled purpose, renounced the genial master's fanciful style (notably in the quartets 1782-85) for one more broad—found himself misunderstood. A kind critic (Vienna 1787) said: "It is a pity that in his truly artistic and beautiful compositions, Mozart should carry his effort after originality so far, to the detriment of the sentiment and heart of his works. His new quartets, dedicated to Haydn, are much too highly spiced to be palatable for any length of time." These are strange words to the generation who listen to Schubert, Schumann and Brahms. Among musicians and connoisseurs the new quartets were at first rejected. Inaccurate, some said, contrary to all rule and euphony, while the *introduction* to the one in C major produced a veritable riot among the critics, Haydn merely saying that, "if Mozart wrote it, he must have had his reasons."

In his great work on Mozart, Otto Jahn treats of the quartets with singular clearness, and the exhaustive character of his research is everywhere shown. To quote him will be profitable. Of the six quartets, he says; "An equal wealth of characterization and technical elaboration meets us in the comparison of the separate movements. The ground-plan of the first movement is the usual one, and the centre of gravity is always the working out at the beginning of the second part, which is therefore distinguished by its length as a principal portion of the movement. The working out of each quartet is peculiar to itself.... in the C major quartet the treatment of the principal subject is indicated at once, but the importance of the modest theme is only made apparent by the harmonic and contrapuntal art of its working out, leading to the expressive climax of the *coda* and conclusion. The slow movements of the quartets are the mature fruit of deep feeling and masterly skill.... The crown of them all in delicacy of form and depth of expression is the *andante* of the last quartet, in C major; it belongs to those wonderful manifestations of genius which are only of the earth in so far as they take effect upon human minds.... The *minuets* are characteristic of Mozart's tendencies as opposed to Haydn's.... Haydn's are the product of a laughter-loving national life. Mozart's give the tone of good society. .... The finales have more meaning and emphasis than has hitherto been the case in Mozart's instrumental compositions. Three of them are in *rondo* form—the C major being one—quick easy-flowing movements, rich in graceful motifs and interesting features in the working out." Referring in particular to the C major quartet, Jahn says: "The frame of mind expressed in it is a noble manly cheerfulness, rising in the *andante* to an almost supernatural serenity. The sharp accents of the first and second movements, the struggling agony of the *trio* in the *minuet* the wonderful depth of beauty in the subject of the *finale*, startling us by its entry, first in E flat and then in A flat major, are perhaps the most striking illustrations of this; but the *introduction* stands forth as an element which gives birth to all the happy serenity of the work. The contrast between the troubled depressed phrase, and the shrill agitated one, has a direct effect upon the hearer; both phrases have one solution. The manner in which they are opposed to each other and the devices by which their opposition is thrown into strong relief, are of unusual, but by no means unjustifiable harshness. But the goal is not reached by one bound; no sooner does serenity seem to be attained than the recurrence of the *b* draws the clouds together again and peace and the power of breathing and moving freely are only won by slow and painful degrees."

Of the last six quartets, Leopold Mozart writes:—"They are a *little easier* than the others, but always perfectly composed." The "little easier," nevertheless,

hardly seems to apply to the No. 6, in C major, about the opening *largo* of which there has been so much controversy. The celebrated Italian musician, Sarti, the master of Cherubini, in some critical remarks on the quartets observed: —“*Si più far di più per stonare gli professori?*”—(“can more be done to put the players out of tune?”)! And so all original musical inventors have been judged by pedants.

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It is noteworthy that Schumann composed but one pianoforte quartet, and but one pianoforte quintet; that both are in the same key (E flat major), and both were written in the same year (1842). The period just named is not less remarkable in the master's history than that (1840) which has been called his “year of song,” when no less than one hundred and thirty-eight *lieder* flowed from his impassioned pen, under the inspiration of a happy love. After that great outburst, and following his marriage in September of the same year, Schumann rose to higher artistic things than ever before. Turning from the piano, which had become, as he himself said, “too narrow for his thoughts,” he composed (1841) the Symphony in B flat (No. 1,) the Overture, Scherzo and Finale in E (of which the Finale was remodelled in 1845, and the whole published as op. 52), and the Symphony in D minor (No. 4), which did not receive its final touches till 1851, being then produced as op. 120. But while thus characteristically limiting himself to one class of composition, it was only for a time. In 1842, the master just as eagerly turned to chamber music; writing not only the two great works named at the outset of these remarks, but also the three string quartets (op. 41), and the four “*Fantasiestücke*” (op. 88) for piano, violin and violoncello. It is strikingly indicative of the zest with which Schumann turned into new artistic paths, that the year 1842 witnessed the production of so many masterpieces, destined to have no successors from the same pen.

The following humorous estimate of the Schumann piano quartet (though conceived in absolute seriousness) originated in England: “The first part of the concert had produced no work for the violoncello, whose entry was now at once felt. The quartet opens with a slow procession of minims, with a halt and call of invitation, after which it dashes off into a free wild movement, with romantic leads for the several instruments; again it quiets down, and finishes with a burst as of compressed fire fortissimo. The violoncello and pianoforte start the dancing Scherzo, in the course of which is introduced a chromatic meditation by the tenor and a most difficult bit of trio, with discords and sparks of pizzicato notes; the slow movement which follows is thoroughly characteristic of Schumann, most beautiful and glowing, but full of syncopation and change of time—violin and tenor at the close ascending and descending together; the tenor, after leading to the great Finale, starts off with a spirited theme, in which the others join. This dies down, and again passes through movements as of a troubled sea, from which it bursts forth with struggles and arpeggios, and ends in its complete triumphant re-assertion.”

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On the occasion of its production in Vienna about one year ago, Edward Hanslick wrote the following estimate of the new Brahms quintet:

The Rosé quartet-party brought forward at their first performance a new and as yet unpublished string quintet (with two violas) by Johannes Brahms. A better beginning could not have been made. The new work is of that sweet clear ripeness which only the union of complete mastery and undiminished invention with a harmoniously perfect insight into life can produce. In sentiment and material it resembles Brahms' latest works of chamber-music, in which we so gladly praise the beautiful warm-hearted solidity of the subject-matter,



the continuity of the sentiment, and the admirable conciseness of the form. More and more Brahms seems to concentrate himself; more and more consciously does he find his strength in the expression of healthy, proportionately simple feelings. A full emotional life works in them, without strain, without exaggeration. There is nothing of that self-conscious rending to pieces, that mysterious tone-painting, and "dramatic" representation with which ambitious semi-geniuses of the present day furnish us even in the domain of pure instrumental music. The beauty which is compatible even with the harsh as well as with the passionate is, with Brahms, coming more and more consciously and purely to the front. Herein he forms just the contrast to the Liszt-Wagner and to the Young-Russian and Norwegian schools, to whom a striking expression used with reference to the "Impressionists" in painting may be applied—they are perpetually afraid of producing something beautiful. Brahms' chamber-music of the last ten to fifteen years reminds me in its effect very much of the Beethoven of the second period: the resemblance does not lie in single features, but in the general character, in the whole atmosphere, which breathes upon us from them with such beneficently gentle force. In this temper too, in all probability, Brahms seems likely to continue. He has performed just the opposite journey to Beethoven—from storm to peace, from darkness to light. When Beethoven wrote his last quartets, those grand dramas of pessimism and irreconcilable humor, he was just the age of the Brahms of to-day. What a contrast, with such indisputably inner resemblance! Perhaps it is only individual taste, making no claim to universal acceptance, which makes me think that Brahms always appears most perfect in his chamber music. Always apart from the German Requiem which stands quite alone and above everything else, I find Brahms, as an inventive and executive force; as the most intimate blending of individual and yet universally human subject-matter with beautiful form, most successful in the B flat Sextett, the string and piano quartets, the F major Quintet, the violin sonatas. Among the works in which I find Brahms, not his boldest or most original, but nevertheless at his best, I count the new quintet.

The first movement, an Allegro con brio in G major 9-8 tempo, is thoroughly splendid. With what victorious joy the theme bursts forth in the violoncello amid the rustling tremolo of the violins; and hereupon the gentle melody of the counter subject sung by the two violas, and the reply of the violins in a charming yielding descent on the major seventh. How artistically, and yet without any torturing, are the principal and subordinate themes varied in the working out: almost always in surprising fashion, and yet again as though they could not come in any other way. The Adagio, a melancholy song in D minor, with a somewhat Slavonic flavor, is a gentle and heartfelt complaint. It is followed by an exceedingly charming Allegretto in G minor, with a lovely rocking Trio in G major, after the fashion of most of Brahms' Scherzos, not strictly playful or joyous, but lounging in a comfortable fashion, as though singing on its way. The finale, which from a slightly veiled key of B minor quickly finds its way to the tonic G major, is a sharply rhythmical phrase in 2-4 time of slightly Hungarian color. It makes its effect less by the importance of its themes than by its general character, which with its cheerful and at last quite popular joyousness carries everything away with it.

*Notes by G. H. Wilson.*

UNION HALL, 48 BOYLSTON STREET.

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SEVENTH SEASON—1891-92.

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# THE KNEISEL QUARTET.

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*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

*Mr. FERRUCCIO B. BUSONI.*

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## II. CONCERT.

MONDAY, NOVEMBER 23, AT 8 P. M.

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### PROGRAMME.

HAYDN.

QUARTET in D.

*Allegro moderato.—Adagio cantabile.—  
Minuetto.—Finale, (Presto).*

SCHUMANN.

QUARTET in A, op. 41, No. 3.

*Andante espressivo; leading to Allegro molto moderato—  
A major.*

Second movement { *Assai agitato.  
Un poco adagio.  
Tempo risoluto,* } —F sharp minor.

*Adagio molto.—D major.*

*Allegro molto vivace.—A major.*

SINDING.

QUARTET for PIANO and STRINGS in E minor.

*Allegro ma non troppo.—Andante.—*

*Scherzo (Prestissimo).—Finale. (Allegro vivace).*

*(First time in Boston.)*

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The date of the Third Concert is December 28.

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The Piano used is a Steinway.

Who is Christian Sinding? This is the first question which will arise in the mind of everyone who hears this Quintet for the first time, and one withall which ought to be answered. Christian Sinding is a Norwegian composer of great talent. He was born January 11, 1856, and is the younger brother of Otto Ludwig Sinding, the painter, and of Stephen Abel Sinding, the sculptor. Evidently he is one of a talented family. He studied music in Christiania, and afterward in Dresden, Munich and Leipzig, and lived afterwards as a teacher of music, as well as a composer, at Christiania. Since February, 1890, he has lived in Copenhagen. Sinding has written many piano pieces, several songs with piano accompaniment, a Romance and a Suite for violin and piano, and this Quintet. This work was first played at a concert in Copenhagen on the 4th of November, 1887, with Frau Erica Nissen at the piano, and later on at the Norwegian Musical Festival, and then at Leipzig. It was performed in London last year at a concert given by Mons. Sapellnikoff; and has recently been performed in Munich.

The work is so remarkable that it demands more than a mere notice; hence this paper, which will, we hope, make its structure and themes upon which it is built, clear:

*Allegro ma non troppo.* E minor. C time. The first movement is long and very fully scored, and commences in E minor, C time. The first subject, 1, is given out *piano* by the pianoforte, the strings playing 2 as a counterpoint above it. These two themes are remarkable in their relation to other motives in the work; in fact there is, more or less, a continuity of motives, or their modifications, in all the movements, with the exception of the Intermezzo. For instance, in the Finale, No. 2, is the basis of the principal subject, and No. 1 forms the second period of the second subject. This is curious, and very original in cyclical music of this kind. These two subjects are worked together at some length and with increasing brilliancy, until we come to the two counter subjects Nos. 3 and 4, which are introduced together, 3 by the viola, and 4 by the violoncello. No. 4 serves later on in the Finale, as the subject of a fugal passage, when the reminiscence is most effective. This brings us to the second subject (No. 5) which is introduced by the piano alone in the key of G major, and its pendant (No. 6) which leads through a chromatic scale to a sea of arpeggios, upon which float Nos. 5 and 6, given out by the strings in unison, and which is answered by No. 5, given out *ff* in the lowest bass of the piano. This leads to a full close in G major, ending with a shake in chords for the piano, followed by a long A flat, two octaves below played *ffz*. This reminds one very vividly of the effect of the Nightwatchman's horn in Act. 2 of *Die Meistersinger*, in fact it is the same thing. Then there is a shake in chords on A flat, with the watchman's horn in A natural and again in B flat with a pause, after which the working-out section commences. This begins by Nos. 5a, 2 and 1 being worked together in various keys, and with sundry modifications. Following this, No. 5b is introduced alternately by the second violin and violoncello, and first violin and viola. Then fragments of Nos. 2 and 4 are heard, with scale passages in the strings, ending on a *ff* chord of the diminished seventh; then No. 3 in an altered form on the piano alone, leading to various modifications of 1 on each of the strings sepa-



rately, and ending with an octave passage for strings and piano in an extension of the same modification of 1, this section concluding on a dominant pedal. The recapitulation now begins, in which new matter is introduced; but only in the form of further metamorphoses of the themes already given. This concludes with a long chord of the major ninth, when the coda, *poco piu mosso*, begins. This is formed from Nos. 5, 2 and 1 worked together with various contrapuntal devices, and concludes most brilliantly in a series of chromatic chords. The incessant movement and great vigor of this *Allegro* will probably strike the hearer more than its contrapuntal ingenuity, and subtlety of device; but it is a remarkable first movement from whatever point we look at it, and cannot fail, with due execution, to be very impressive.

*Andante.* C major, C time. This begins with an introductory passage of 17 bars for the strings alone, very richly harmonized, which leads on to 7, which is given out on the piano, and in which is a passage, 5a, which we have heard in the first movement. Then 8 is played as a violoncello solo with an accompaniment in chords on the piano, and then after a crescendo and *ff* passage on the piano, 7 is repeated by the quartet, with a separate melody above it for the piano. This comes to a full close in C major, when 9 is introduced on the violoncello and is worked at some length with many rhythmical modifications. The movement now becomes more passionate, and 10 is introduced, first by strings, and then by the piano, with an accompaniment of six crotchets in the bar; 9 is then repeated in various parts of the scale, and then 7 in F major, ending in the relative minor. This is followed by 8 in the violoncello accompanied by the piano in triplet quavers in 6-4 time. This leads through a brilliant transitional passage for the piano to 7 given out *ff*, *con tutta forza*, with the strings playing in unison a series of scales in all sorts of rhythms. This comes to a full close in C major, and after a few connecting bars the introductory passage, much modified, is repeated *con sordini*, by the strings alone, and this poetic and beautiful movement comes to an end *pp*. It is, we think, the most striking and impressive section of the whole work.

*Intermezzo. Vivace*—G major,  $\frac{3}{4}$  time. This, which is to all intents and purposes a Scherzo, although not so entitled, begins with 11; and it is entirely built upon this and 12, 13 and 14. The structure is very clear and as the subjects are very marked, they are quite easy to follow. The Scandinavian characteristics are more marked in this than in any of the movements, both rhythmically and harmonically. The middle section, corresponding to the Trio in a Scherzo, is formed upon 14, which is worked with sundry contrapuntal devices, and which finishes with a dominant pedal of 20 bars, leading into the repetition of the first section, which though shortened, is carried out quite regularly. This is a beautifully constructed movement, and is very brilliant and striking, perhaps, on a first hearing, the most striking in the Quintet. It is noteworthy also that this is the only movement in which none of the other themes, which form the work, are used, and out of which no themes are taken to be used elsewhere.

*Finale. Allegro vivace*, E major. C time. This movement is introduced by a brilliant scale passage in octaves and contrary motion, of 5 bars length for the piano, built upon 15, which leads into the first subject 15 and its pendant 16, which are introduced together; 15 by the strings in unison and 16 by the piano. The principal subject, 15, it will be easily seen, is nearly related to 2 from the first movement. These two themes are worked together with increasing brilliancy till the introduction of the second subject, 17, piano solo, in the key of G sharp minor. The second section of this subject is closely related to the first subject of the first movement, No. 1. This is then repeated by the quartet, with a triplet accompaniment for the piano; and then, after a striking chromatic transitional passage, is repeated *ff* on the piano, with very full chords, with a triplet quaver figure in the violins, and a two quaver figure in the viola and violoncello. After this the first part is repeated with slight modifications, and a modulation is effected into B minor, when, over a quaver figure for the piano, No. 4 from the first movement is played, first by the first violin, then by the viola and then by the second violin. A new theme, No. 18, now makes its appearance, accompanied by the restless quaver figure on the piano, which then takes the new theme first *pp* then *piu p*, the incessant quaver figure being taken by the first violin. No. 4 is now introduced as the subject of a fugal passage in the bass, repeated by the viola and second violin, the quaver passage being continued by the first violin; this is then transferred to the piano on a pedal bass in B, the strings playing 4 in unison and *ff*; the quaver passage, increasing in intensity at last runs into 15, and the first part of this movement is again repeated, but with contraction; this is then followed by the second subject, No. 17, and its development, now in A minor. This is repeated in the same manner as on its first presentation, only contracted; then comes a modification of the chromatic transitional passage, and then the repetition of 17 *ff* in the piano with the strings in threes and twos as before mentioned. We now get 8 bars *quasi andante*, with themes Nos. 1 and 2 from the first movement; this leads into the coda, *Allegro vivace*, which is built upon 16 principally, but which also contains some extraordinary chromatic passages which are most original, even if a little *bizarre*. The work is thus brought to a fitting conclusion, and it leaves an impression of vigor, originality, and beauty on the hearer's mind, such as few works of this kind do.

H. G. PLIMMER in *London Musical News*.



UNION HALL, 48 BOYLSTON STREET.

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SEVENTH SEASON—1891-92.

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# THE KNEISEL QUARTET.

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*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

*Messrs. C. M. LOEFFLER, W. KRAFFT, O. NOVACEK, L. SCHULZ.*

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## III. CONCERT.

MONDAY, JANUARY 4, AT 8 P. M.

(POSTPONED FROM DECEMBER 28.)

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### PROGRAMME.

CARL VON DITTERSDORF. QUARTET in E flat major.  
(1739—1799.)

(First time at these Concerts.)

Allegro.—Andante.—Menuetto non troppo.—  
Presto.—Finale, Allegro.

BEETHOVEN.

QUARTET in B flat major, op, 130.

(First time at these Concerts.)

Adagio ma non troppo.—Allegro.—Presto.—  
Andante con moto ma non troppo.—  
Alla danza tedesca. Allegro assai.—  
Cavatina. Adagio molto espressivo.—Finale. Allegro.

SVENDSEN.

OCTET for four VIOLINS, two VIOLAS, and  
two VIOLONCELLI.

(First time at these Concerts.)

Allegro risoluto ben marcato.—Allegro scherzando.—  
Andante sostenuto.—Moderato. Allegro assai con fuoco.

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Fourth Concert, Monday Evening, January 25.

Soloist: Mme. FANNY BLOOMFIELD ZEISLER.

Karl Ditters, afterwards known as Karl von Dittersdorf, was born in Vienna November 2d, 1739. At the age of twelve, he entered as page in the service of Prince von Hildburghausen. He had already studied the violin and he had played in the orchestra of the Church of the Benedictines. After he had joined the orchestra of the Court Theatre he went with Gluck to Italy. At the coronation of Joseph II he went with the court to Frankfort, where as a violinist he was received with enthusiasm. He afterwards served as capellmeister in different courts; he was in the service of the Bishop of Groswardein, and in that of the Prince-Bishop of Breslau. The latter was exceedingly kind to him, and gave him the position of collector of forest rents, and that of high constable and counsellor of the government. As this latter position was only granted to members of the nobility, Ditters was made a von Dittersdorf. His patron also acquired for him the decoration of the Golden Spur. Dittersdorf died in 1799 in the direst poverty in Bohemia.

As a composer he was versatile. He was the author of several oratorios and comic operas. They all enjoyed great popularity in their day, and the "Doktor und Apotheker" is regarded by the German critics of to-day as one of the masterpieces of the German stage. It was revived at the Berlin Royal Opera House in December 1890 with great success, and Lessman boldly declared that it contained more spontaneous humor and genuine musical spirit than all the operettas of Lortzing and his successors. He also wrote 15 orchestral symphonies—or 12, for the statements are conflicting—upon subjects taken from Ovid's *Metamorphoses*, early examples of program-music. One Symphony, for example, was named "Actäon." The first movement portrayed the chase; Diana took her bath in the second; Actäon surprised her in the menuet: and in the fourth he was torn in pieces by the hounds. And to prove that there is nothing new under the sun, a learned man of the day wrote analyses of these "characteristic symphonies" for the benefit of the hearers and his own glory. (As a violinist, Ditters showed himself a realist; for in 1786 he gave an imitation of the croaking of frogs upon the violin, and we read that the "cultured audience" was "uncommonly well satisfied with this admirable player.") Another symphony bore the title, "Il Combatti mento delle umane Passioni." He also wrote 12 violin concertos, 6 string quartets, 12 divertissements for two violins and cello, 12 four handed clavier sonates, cantatas and a concerto grosso.

He is also the author of a book, his "Autobiography," a sad and yet entertaining life, crammed with useful information concerning the habits of the times and with most sensible advice to students of the violin and composition. This volume is now rare. It is a little book of 300 pages wretchedly printed upon miserable paper. It was dictated to his son, and it was published in Leipzig by Breitkopf and Härtel in 1801. While it is true that the custom of having private orchestras gave great opportunities to composers in the service of Princes and inspired them to write without anxiety concerning an orchestra, public or publisher, the lot of these composers was a precarious one, and they were dependent upon the caprices of their patrons. The motto of Dittersdorf's Autobiography might well be this: "O! how wretched is that poor man that hangs on Princes' favors." Here is Dittersdorf, one of the acknowledged masters of his

time, a virtuoso and a composer of undisputed ability, closing his description of his life with a pitiful statement of his income and expenses, and giving these as his last words to the reader: "Dear reader, do not suspect me of having written the above lines for the purpose of pumping alms from you. It is more than probable that I shall not be alive when you read this little book. But if any one will help my poor family after the destruction of my cottage, that is already rotten, O then will God surely recompense him! I am honest enough to admit that I have made my family doubly unhappy. First, on account of my poverty; second, on account of my sickness. Yet there is some excuse for my poverty, as my pension for twenty-six years of service has always been too small to pay my debts, and the money I had laid aside in case of need, the most of which has gone into the physician's little bag, the apothecary's shop and the health baths, (and all without help) I have been obliged to part with. On the contrary, my heedlessness in the sparing of my health is unpardonable, and the more so because a kindly nature presented me with a strong and solid body, upon which I, poor fool, have made wanton attacks."

This quartet in E flat was a favorite number of the famous Heckmann String Quartet of Cologne. "The first movement flows on smoothly and pleasantly in the style of Haydn. It is the work of a good musician of modest pretensions and healthy, blithesome humor. The finale brings a most delightful surprise, which Haydn need not have been ashamed to own: a species of gypsy music—a touch reaching out into the future! While the first violin plays a bold and defiantly thrown-off melody, the three other instruments hold a droning bass upon the deepest strings, which imitates most closely the bagpipe."

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The Prince Nicolaus von Galitzen, of Saint Petersburg, was rich and fond of music. His yearly income was 60,000 ducats, and he amused his leisure moments by playing upon the violoncello. He wrote to Beethoven, saying that he was a great admirer of his talent; that if Beethoven would write one, two or three string quartets for him, he would pay whatever price he asked; and he assured him most politely of his distinguished consideration, etc. Beethoven replied to him in French, that he was highly pleased; that he could never set a date for the completion of a work, as he was not one of the "day laborers" who worked at so much by the day and page; that, nevertheless, as he was obliged to work for his living, he would write the quartets, and he fixed the price at 50 ducats each. The Prince replied in May, 1823, accepting the conditions without reserve. "I only ask for myself," he added, "a dedication to me, and the manuscript when you are through with it."

The quartets written by Beethoven for the Prince are op. 127, op. 130, and op. 132. The noble patron of art never paid for them, and when Beethoven dunned him, he replied as follows: "My dear and esteemed M. de Beethoven, you probably think me light and negligent for not answering your letter before this, especially since I have received from you two new masterpieces of your immortal and inexhaustible genius. But I have been so unlucky! Now I live way back in Russia, and in a few days I shall go to the war in Persia. Before I go,



I shall surely send to Stieglitz & Co. 125 ducats," But he never sent them.

It is said that Beethoven during the composition of the three Galitzin quartets was besieged by so many ideas that he was compelled to write the quartets in C sharp minor and in F major. All these later quartets have provoked much discussion. They were not highly esteemed by his contemporaries, with the exception of Schuppanzigh, Liuk, and other devoted friends who did their best to translate them for the benefit of amateurs of music. Holz told Beethoven, when he had finished the one in B flat, op. 130, that he considered it the finest quartet he had yet written. "Each has its worth in its own way," was the proud answer of the composer. He however once avowed that he himself preferred the one in C sharp minor. The op. 130 was composed in 1825-26. There is a tradition that Beethoven was especially fond of the Cavatine in E flat, and said that none of his melodies had ever caused him such emotion. He had intended to use the fugue known as op. 133 for the finale of the quartet, and it is found there in the manuscript sent by Beethoven to the Prince; but Artaria, the publisher persuaded him to substitute another movement, on account of the length of the fugue. Some claim that the finale was the last thing written by Beethoven; but this is disputed.

The entertaining and hysterical de Lenz sees in the movements of this quartet the whole future of chamber music. The presto, cavatine and adagio are "the dust of the stars." Less impressionable critics, although they do not yield to Mr. de Lenz in their admiration of Beethoven, frankly say that they are obliged in the later quartets to hunt for the music until they find it; and that they are hardly to be regarded as pieces written for violins, "but that in despair of finding colors delicate and true enough, the artist has preferred to leave his conceptions as charcoal sketches." They also speak of "the poorness and scratchiness of tone produced, owing to the great compass the four parts are constantly made to cover.

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Johann Severin Svendsen, Norwegian violinist and composer, was born in Christiania in 1840. He studied in Leipzig, and travelled extensively. In 1883 he was called to Copenhagen as Court-Kapellmeister. He is known in Boston by his orchestral works and chamber music. He is not a voluminous composer. Pougin, after speaking of his faults as seen in his orchestral writings, speaks thus of his merits: "His personality is eminently frank, sometimes even a little bizarre. There is poetic coloring in his andantes, a delightful fantasy in his scherzos, which are peculiarly his own in the ideas and the developments. His personality, which was sunk in the first symphony, is more clearly seen in the second, and is especially noticeable in his string quintet and string octet. And in this latter kind of music it seems to me he is strongest and really a master."

This octet is one of his early works, op. 3. The true octet differs from the double quartet, "for the eight instruments work together independently and not in two bodies—just as in the case of a composition for eight voices compared with one for two choirs or double chorus." *Notes by Philip Hale.*

UNION HALL, 48 BOYLSTON STREET.

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SEVENTH SEASON—1891-92.

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# THE KNEISEL QUARTET.

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*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

*Mrs. HELEN HOPEKIRK and Mr. LEO SCHULZ.*

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## V. CONCERT.

MONDAY, FEBRUARY 15, AT 8 P. M.

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### PROGRAMME.

BEETHOVEN.

QUARTET in G major, op. 18.

Allegro.—Adagio cantabile.—Scherzo (Allegro).  
Allegro molto, quasi presto.

MENDELSSOHN.

SONATA for PIANO and VIOLONCELLO.

SCHUBERT.

QUINTET in C major, op. 163.

Allegro ma non troppo.—Adagio.—  
Scherzo.—Finale (Allegretto).

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Sixth Concert, Monday Evening, March 7th.

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The postponed Fourth Concert, with MME. FANNY BLOOMFIELD ZEISLER.  
Soloist, will be given at the close of the season.

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The Piano used is a Knabe.



UNION HALL, 48 BOYLSTON STREET.

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SEVENTH SEASON—1891-92.

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# THE KNEISEL QUARTET.

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Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.

Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.

WITH THE ASSISTANCE OF  
Madame AMALIE JOACHIM.

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## VI. CONCERT.

MONDAY, MARCH 7, AT 8 P. M.

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### PROGRAMME.

OTTOKAR NOVÁČEK. QUARTET in E minor.  
Allegro.—Adagio.—Prestissimo.—Allegro molto agitato.  
(First time in America.)

SONGS. MME. JOACHIM.

a) BEETHOVEN.

MIGNON.

b) MOZART.

DAS VEILCHEN.

c) HAYDN.

STANDCHEN.

BEETHOVEN.

VARIATIONS from QUARTET, A major, op. 18.

SONGS. MME. JOACHIM.

a) JOS. RUD. AHLE (1662) GEISTLICHER DIALOG (The Advent of our Saviour).

b) J. AB. I. SCHULZ (1782) SAGT, WO SIND DIE VEILCHEN HIN.

c) MENDELSSOHN.

VENETIANISCHES GONDELLIED.

d) SCHUBERT.

HAIDERASKIN.

BEETHOVEN.

QUARTET in E flat, op. 74.

Poco adagio; allegro.—Adagio ma non troppo.—  
Presto, Allegretto con variazioni.

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The postponed Fourth Concert will be given Monday, April 4.

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The Piano used is a Steinway.





UNION HALL, 48 BOYLSTON  
STREET.

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SEVENTH SEASON—1891-92.

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# THE KNEISEL QUARTET.

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*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

*Mr. ERNST PERABO.*

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## LAST CONCERT

OF THE SEASON,

MONDAY, APRIL 4, AT 8 P. M.

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### PROGRAMME.

BRAHMS.

SEXTET for STRINGS, in G major.

*Allegro non troppo.—Scherzo.—Allegro non troppo.—  
Poco adagio.—Poco allegro.*

*2d Viola, MR. OTTO NOVACEK.*

*2d 'Cello, MR. LEO SCHULZ.*

BEETHOVEN.

SONATA for PIANO and VIOLONCELLO.

*Allegro ma non tanto.—Scherzo.—Allegro molto.—  
Adagio cantabile.—Allegro vivace.*

BEETHOVEN.

QUARTET in E minor, op. 59.

*Allegro.—Molto adagio.—Allegretto.—Finale; presto.*



BRATTLE HALL,

CAMBRIDGE.

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❧❧ 1892 ❧❧

Tuesday Evening, March 22,

Wednesday Evening, March 30.

Tuesday Evening, April 19.

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THREE CONCERTS

BY THE

KNEISEL QUARTET.

Mr. FRANZ KNEISEL,

Mr. L. SVECENSKI,

Mr. OTTO ROTH,

Mr. ALWIN SCHROEDER.

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ASSISTING ARTISTS:

MRS. ARTHUR NIKISCH.

MR. F. BUSONI.

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*Tickets, with reserved seats for the series, \$3.00. Single Tickets, \$1.25. On sale at the University Bookstore, Cambridge, on and after Saturday, March 19.*

*C. A. ELLIS, Manager.*



BRATTLE HALL,

CAMBRIDGE.

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❖❖ 1892 ❖❖

Tuesday Evening, March 22,

Wednesday Evening, March 30.

Tuesday Evening, April 19.

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MR. F. BUSONI.

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*Tickets, with reserved seats for the remaining Concerts, may be obtained at the University Bookstore, Cambridge.*



# FIRST CONCERT.

TUESDAY EVENING, MARCH 22, AT 8.

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## KNEISEL QUARTET,

ASSISTED BY

MR. FERRUCCIO BUSONI.

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### Programme.

HAYDN.

*QUARTET in D major.*

ALLEGRO MODERATO.—ADAGIO CANTABILE.—  
MINUETTO.—FINALE (PRESTO).

SCHUMANN.

*QUARTET in A major.*

ANDANTE ESPRESSIVO. ALLEGRO MOLTO MODERATO.—  
ASSAI AGITATO.—ADAGIO MOLTO.—  
ALLEGRO MOLTO VIVACE.

SINDING.

*QUINTET for Piano and Strings in E minor.*

ALLEGRO MA NON TROPPO.—ANDANTE.—  
SCHERZO (PRESTISSIMO).—FINALE (ALLEGRO VIVACE.)

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The Piano used is a Steinway.





BRATTLE HALL,

CAMBRIDGE.

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•••••  
❖❖ 1892 ❖❖

WEDNESDAY EVENING, MARCH 30, AT 8.

SECOND CONCERT.

---

THE KNEISEL QUARTET,

ASSISTED BY

MRS. ARTHUR NIKISCH.

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Programme..

CARL von DITTERSDORF.  
(1739-1799.)

QUARTET in E flat major.  
ALLEGRO.—ANDANTE.—MENUETTO NON TROPPO.—  
FINALE, ALLEGRO.

De KOVEN.

SONGS with Piano.

BUNGERT.

INDIAN LOVE SONG.

RICHARD STRAUSS.

VOLKSLIED.

SERENADE.

TSCHAIKOWSKY.

ANDANTE from Quartet in D major.

SCHUMANN.

SONGS with Piano.

BRAHMS.

NUSSBAUM.

HEUBERGER.

STÄNDCHEN.

EIN BETTLERPÄRCHEN.

BEETHOVEN.

QUARTET in G major, op. 18.

ALLEGRO ADAGIO CANTABILE.—SCHERZO (ALLEGRO).—  
ALLEGRO MOLTO, QUASI (PRESTO).

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The Piano used is a Steinway.

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Tickets now on sale at the University Bookstore.

Last Concert, Tuesday Evening, April 19.



BRATTLE HALL.

CAMBRIDGE.

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❧❧1892❧❧

TUESDAY EVENING, APRIL 19, AT 8.

THIRD CONCERT.

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THE KNEISEL QUARTET,

ASSISTED BY

MR. EUGEN D'ALBERT.

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Programme.

MOZART.

*QUARTET in C major.*

ALLEGRO—ANDANTE.—

ALLEGRETTO—ALLEGRO MOLTO.

**KNEISEL QUARTET.**

BEETHOVEN.

*THE KREUTZER SONATA.*

ADAGIO SOSTENUTO; PRESTO.—

ANDANTE CON VARIAZIONI.—FINALE: PRESTO.

**Mr. D'ALBERT and Mr. KNEISEL.**

SCHUMANN.

*QUINTET in E flat.*

ALLEGRO BRILLANTE.—IN MODO D'UNA MARCIA.—

SCHERZO, MOLTO VIVACE.—ALLEGRO MA NON TROPPO.

**Mr. D'ALBERT and the KNEISEL QUARTET.**

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The Piano used is a Knabe.



# CHICKERING HALL.

THURSDAY EVE'G. MARCH 10, 1892, AT 8.

## RECITAL

BY

MR. & MRS. ARTHUR NIKISCH,

ASSISTED BY

MASTER ALEXANDER FIEDEMANN, VIOLIN.

### PROGRAMME.

- |    |    |                    |   |   |   |   |   |                      |
|----|----|--------------------|---|---|---|---|---|----------------------|
| 1. | a) | GOLDMARK,          | . | . | . | . | . | DIE QUELLE           |
|    | b) | SCHUMANN,          | . | . | . | . | . | DER NUSSBAUM         |
|    | c) | AUGUST BUNGERT,    | . | . | . | . | . | VOLKSLIED            |
|    | d) | RICHARD HEUBERGER, | . | . | . | . | . | EIN BETTLERPÄRCHEN   |
|    | e) | ROBERT FRANZ,      | . | . | . | . | . | STANDCHEN            |
|    | f) | SCHUMANN,          | . | . | . | . | . | PROVENCALISCHES LIED |

- |    |             |   |   |                             |
|----|-------------|---|---|-----------------------------|
| 2. | VIEUXTEMPS, | . | . | FANTASIE CAPRICE FOR VIOLIN |
|----|-------------|---|---|-----------------------------|

- |    |         |   |   |   |   |    |                        |
|----|---------|---|---|---|---|----|------------------------|
| 3. | BRAHMS. | . | . | . | { | a) | GEHEIMNISS             |
|    |         |   |   |   |   | b) | THERESE                |
|    |         |   |   |   |   | c) | STANDCHEN              |
|    |         |   |   |   |   | d) | WIEGENLIED             |
|    |         |   |   |   |   | e) | DES LIEBSTEN SCHWUR.   |
|    |         |   |   |   |   | f) | VERGEBLICHES STANDCHEN |

### SOLI FOR VIOLIN.

- |    |    |                  |   |   |   |                                |
|----|----|------------------|---|---|---|--------------------------------|
| 4. | a) | SPOHR.           | . | . | . | ADAGIO FROM THE CONCERTO NO. 9 |
|    | b) | MISKA HAUSER,    | . | . | . | HUNGARIAN RHAPSODY             |
| 5. | a) | R. DE KOVEN,     | . | . | . | INDIAN LOVE SONG               |
|    | b) | TSCHAIKOWSKY,    | . | . | . | BEIM TÄNZE                     |
|    | c) | RICHARD STRAUSS, | . | . | . | SERENADE                       |
|    | d) | JENSEN,          | . | . | . | AM MANZANARES                  |
|    | e) | SCHUMANN         | . | . | . | FRÜHLINGSNACHT                 |



# BOSTON MUSIC HALL.

TWELFTH SEASON 1892-93.

THE

## Boston Symphony Orchestra,

—90 PERFORMERS,—

Mr. ARTHUR NIKISCH, Conductor.

WILL GIVE A SERIES OF

### TWENTY-FOUR CONCERTS

ON CONSECUTIVE SATURDAY EVENINGS, FROM OCTOBER 15, 1892, TO  
APRIL 29, 1893, OMITTING NOV. 5, DEC. 10, 1892, JAN. 14, FEB. 11,  
AND MARCH 18, 1893, AND

### TWENTY-FOUR PUBLIC REHEARSALS

ON CONSECUTIVE FRIDAY AFTERNOONS, FROM OCTOBER 14, 1892, TO  
APRIL 28, 1893, OMITTING NOV. 4, DEC. 9, 1892, JAN. 13, FEB. 10, AND  
MARCH 17, 1893.

A select Chorus will participate occasionally in the Concerts and the  
best available Soloists will appear.

TICKETS for the series of Concerts \$12.00 and \$7.50, according to  
and for the series of Rehearsals, location.

The \$12 Seats for the Rehearsals will be sold at auction, at Music Hall,  
**Monday**, September 19th, at 10, A. M.

The \$7.50 Seats for the Rehearsals will be sold at auction, at Music Hall  
**Tuesday**, September 20th, at 10, A. M. Any Rehearsal Seats not sold at  
auction will be on sale at the Box Office, Music Hall, Wednesday, Sept. 21st.

The \$12 Seats for the Concerts will be sold at auction, at Music Hall, on  
**Thursday**, September 22d, at 10, A. M.

The \$7.50 Seats for the concerts will be sold in like manner at the same  
place, on **Friday**, September 23d, at 10, A. M.

Bids will be accepted for seats in their regular order only, and not for  
the choice; and no more than four seats will be sold on one bid. The seats  
open to competition will be shown on a diagram, and will be marked off  
as sold.

Tickets will be delivered in the Hall, and must be paid for as  
soon as bought, or they will be resold.

All Seats remaining unsold after the auction will be on sale at the Box  
Office on and after Saturday, September 24th.





# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## I. CONCERT.

SATURDAY, OCTOBER 15, AT 8, P. M.

### PROGRAMME.

LUDWIG VAN BEETHOVEN.      SYMPHONY in C minor, No. 5, op. 67.  
Allegro con brio (C minor).  
Andante con moto (A flat major).  
{ Scherzo, Alegro (C minor).  
  Trio (C minor).  
Finale, Allegro (C major).

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RICHARD WAGNER.              VORSPIEL AND "LIEBESTOD" Prelude and  
   "Love-death") from "Tristan und Isolde."

RICHARD WAGNER.              KAISER-MARSCH (B flat major).



# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## II. CONCERT.

SATURDAY, OCTOBER 22, AT 8 P. M.

### PROGRAMME.

REINECKE.

OVERTURE, "King Manfred."  
(First time in Boston.)

SAINT-SAËNS.

CONCERTO FOR PIANOFORTE, No. 4, in C minor.

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TSCHAIKOWSKY.

SYMPHONY No. 5 in E minor.  
(First time in Boston.)

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### SOLOIST:

MR. CARL STASNY.



SANDERS THEATRE, CAMBRIDGE,

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THE

**BOSTON SYMPHONY ORCHESTRA,**

**MR. ARTHUR NIKISCH, Conductor,**

*with the assistance of*

**Eminent Soloists,**

*will give a series of*

**TEN CONCERTS,**

*on*

**THURSDAY EVENINGS,**

*October 20th, November 10th, December 1st, December 22d, 1892, January  
19th, February 2d, February 23d, March 23d, April 13th and  
April 27th, 1893.*

*Season Tickets, with reserved seats for the series, \$7.50, will be on sale  
at the University Bookstore, Cambridge, on and after Saturday, October  
15th. Sale opens at eight A. M.*

*A limited number of seats have been reserved for College Officers and  
invited guests.*



*Sanders Theatre, Cambridge.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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I. CONCERT.

THURSDAY, OCTOBER 20, AT 7.45, P. M.

PROGRAMME.

BEETHOVEN.

OVERTURE. Leonore, No. 3.

BEETHOVEN.

CONCERTO FOR PIANOFORTE, No. 4, in G major.  
op. 50.  
Allegro moderato.—Andante con moto.—Rondo.  
(Cadenzas by BUSONI).

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BEETHOVEN.

SYMPHONY No. 3. "Eroica."  
Allegro con brio.—Adagio assai (Marcia funebre).—  
Scherzo (Allegro vivace).—Finale.

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SOLOIST

MR. FERRUCCIO B. BUSONI.

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The Piano used is a Steinway.





# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### II. CONCERT.

SATURDAY, OCTOBER 22, AT 8 P. M.

#### PROGRAMME.

REINECKE.

OVERTURE, "King Manfred."  
(First time in Boston.)

SAINT-SAËNS.

CONCERTO FOR PIANOFORTE, No. 4, in C minor.  
Allegro moderato; Andante.—  
Allegro vivace; Andante; Allegro.

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TSCHAIKOWSKY.

SYMPHONY No. 5 in E minor.  
Andante.—Andante cantabile, con alcuna licenza.—  
Valse (Allegro moderato).—Finale (Andante maestoso).  
(First time in Boston.)

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#### SOLOIST:

MR. CARL STASNY.

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The Pianoforte is a Miller.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### III. CONCERT.

SATURDAY, OCTOBER 29, AT 8 P. M.

#### PROGRAMME.

DVOŘÁK.

SUITE FOR ORCHESTRA.

WEBER.

ARIA from "Oberon."

PHILIPP SCHARWENKA.

SYMPHONIC POEM. "Fruehlingswogen."  
(First time in Boston.)

LISZT.

SONG WITH ORCHESTRA. "Loreley."

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GADE.

SYMPHONY in B flat major.

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#### SOLOIST:

MISS EMMA JUCH.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### III. CONCERT.

SATURDAY, OCTOBER 29, AT 8 P. M.

#### PROGRAMME.

ANTONIN DVOŘÁK.

SUITE FOR ORCHESTRA, in D major, op. 39.

- I. Praeludium (Pastorale), Allegro moderato (D major).
- II. Polka, Allegretto grazioso (D minor).
- III. Menuet (Sousedska), Allegro giusto (B flat major).
- IV. Romanze, Andante con moto (G major).
- V. Finale (Furiant), Presto (D minor).

KARL MARIA VON WEBER.

RECITATIVE AND ARIA, "Ocean! thou mighty monster," from "Oberon." Act II., No. 13.

PHILIPP SCHARWENKA.

SYMPHONIC POEM. "Fruehlingswogen." in A flat major, op. 87.

FRANZ LISZT.

SONG WITH ORCHESTRA. "Die Loreley."

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NIELS WILHELM GADE.

SYMPHONY in B flat major, op. 20.

- I. Andantino (B flat major).  
Allegro vivace e grazioso (B flat major).
  - II. Andante con moto (E flat major).
  - III. Scherzo; Allegro, ma non troppo e tranquillamente (G minor).  
Trio I. (G major).  
Trio II. (D major).
  - IV. Finale; Allegro molto vivace (B flat major).
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#### SOLOIST:

MISS EMMA JUCH.



# Boston Symphony Orchestra.

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## November Itinerary--1892.

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Leave Boston Sunday, October 30, at 7 P.M. New York and New England Depot.

Breakfast at Philadelphia Monday, October 31, at 7, A.M. Broad St. Station Penn. R. R. Twenty minutes for breakfast.

Arrive Baltimore 9.37 A. M.

—CARROLLTON HOTEL.—

Concert at Ford's Opera House, 8 P.M.

Rehearsal at Ford's Opera House, 11.30 A.M. Tuesday, November 1.

Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Metzert's Music Hall, 1110 F Street, at 8 P. M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M.

Wednesday, Nov. 2.

Arrive Philadelphia. 11.10 A. M.

—CONTINENTAL HOTEL.—

Concert at Academy of Music. 8 P.M.

Leave Philadelphia, Ninth and Green Streets, Thursday, Nov. 3,  
9.30 A. M.

Arrive New York, 11.55 A.M.

—PARK AVENUE HOTEL.—

Rehearsal at Chickering Hall, 1 P. M.

Concert at Chickering Hall, 8 P. M.

Public Rehearsal at Academy of Music, Brooklyn, Friday, November  
4, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, November 5, at  
8.15 P.M.

Leave New York Saturday, November 5, midnight. Grand Central  
Depot.

Arrive Boston, Sunday, November 6, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after  
the Concert.

C. A. ELLIS, MANAGER.

F. R. COMEE, ASS'T MANAGER.

SATURDAY, October 29, 1892.





# *Sanders Theatre, Cambridge.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### II. CONCERT.

THURSDAY, NOVEMBER 10, AT 7.45, P. M.

#### PROGRAMME.

REINECKE.	OVERTURE. "King Manfred."
MOZART.	ARIA from "The Marriage of Figaro."
VOLKMANN.	SERENADE FOR STRING ORCHESTRA.
	SONGS WITH PIANO.
CHAMINADE.	a) CHANSON SLAVE.
BRAHMS.	b) SONNTAG.
GUIRAUD.	c) BERCEUSE.
MENDELSSOHN.	SYMPHONY No. 3 in A minor. "Scotch." Andante con moto; Allegro un poco agitato.— Vivace non troppo.—Adagio.— Allegro vivacissimo; Allegro maestoso assai.

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#### SOLOIST :

MISS ALICE WENTWORTH.

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The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### IV. CONCERT.

SATURDAY, NOVEMBER 12, AT 8 P. M.

#### PROGRAMME.

CAMILLE SAINT-SAËNS. SYMPHONY No. 2, in A minor. op. 55.

- I. Allegro marcato. A minor.  
Allegro appassionato. A minor.
  - II. Adagio. E major;
  - III. Scherzo; Presto. A minor.  
Un poco meno mosso. A major.
  - IV. Prestissimo. A major.
- (First time in these Concerts.)

HEINRICH WILHELM ERNST. CONCERTO in one movement for VIOLIN,  
in F sharp minor, op. 23.  
Allegro pathétique. F sharp minor.

E. HUMPERDINK. HUMORESQUE for ORCHESTRA.  
(First time in Boston.)

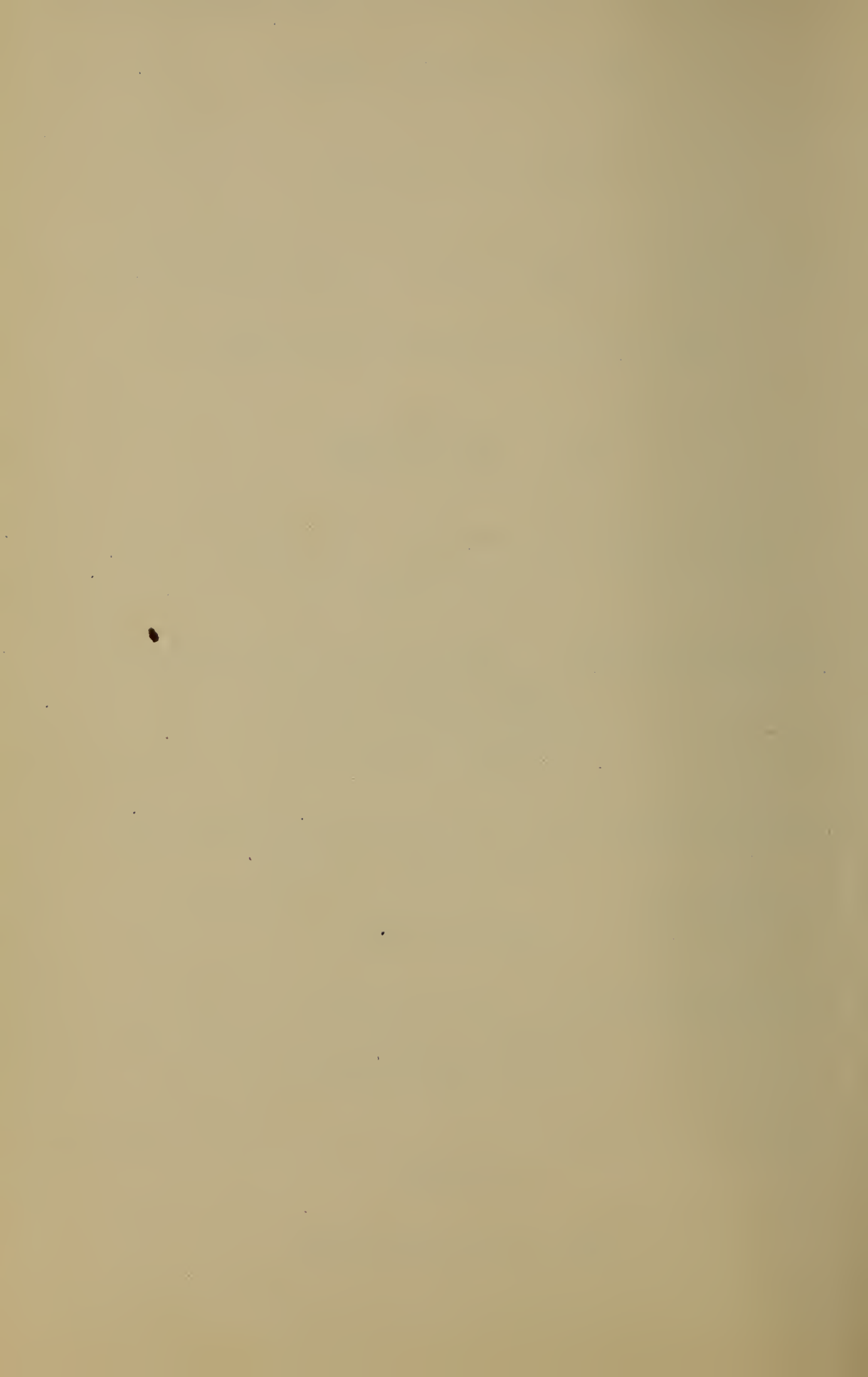
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LUDVIG VAN BEETHOVEN. SYMPHONY No. 2.  
I. Adagio molto. D major.—Allegro con brio. D major.  
II. Larghetto. A major.  
III. Scherzo; Allegro. D major.  
Trio; the same tempo. D major.  
IV. Allegro molto. D major.

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#### SOLOIST:

MR. T. ADAMOWSKI.



# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## V. CONCERT.

SATURDAY, NOVEMBER 19, AT 8 P. M.

### PROGRAMME.

BRAHMS. SYMPHONY No. 3, in F major.

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MacDOWELL. CONCERTO for PIANOFORTE, No. 1, in A minor.

BERLIOZ.  $\left. \begin{array}{l} (a) \text{ Menuet des Follets. } \\ (b) \text{ Danse des Sylphes. } \end{array} \right\} \text{ "Damnation of Faust."}$

LISZT. SYMPHONIC POEM, "Tasso."

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### SOLOIST:

E. A. MacDOWELL.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### V. CONCERT.

SATURDAY, NOVEMBER 19, AT 8 P. M.

#### PROGRAMME.

JOHANNES BRAHMS. SYMPHONY No. 3, in F major, op. 90.

- I. Allegro con brio (F major).
  - II. Andante (C major).
  - III. Poco Allegretto (C minor).
  - IV. Allegro (F minor).
- 

E. A. MACDOWELL.

CONCERTO for PIANOFORTE, No. 1, A minor. op. 15.

- I. Maestoso (A minor)—Allegro con fuoco (A minor).
  - II. Andante tranquillo (E major).
  - III. Presto (A major).
- 

HECTOR BERLIOZ.

TWO MOVEMENTS from "La Damnation de Faust"  
op. 24.

- I. Menuet des Feu-follets: Moderato (D major).
- II. Valse des Sylphes: Allegro, mouvement de valse  
(D major).

FRANZ LISZT.

SYMPHONIC POEM, "Tasso, Lamento e Trionfo."

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#### SOLOIST:

MR. E. A. MacDOWELL.





# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## VI. CONCERT.

SATURDAY, NOVEMBER 26, AT 8 P. M.

### PROGRAMME.

DVORAK.

DRAMATIC OVERTURE. "Hussitska."  
(First time in Boston.)

DAVIDOFF.

CONCERTO for VIOLONCELLO.

SVENDSEN.

ZORAHAYDA, LEGEND for ORCHESTRA.  
(First time.)

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SCHUMANN.

SYMPHONY No. 2, in C major.

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### SOLOIST:

MR. ALWIN SCHROEDER.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

### VI. CONCERT.

SATURDAY, NOVEMBER 26, AT 8 P. M.

#### PROGRAMME.

ANTONIN DVOŘÁK.

DRAMATIC OVERTURE. "Husitska." op. 67.

Lento ma non troppo. (C major).

Allegro con brio. (C minor).

(First time in Boston.)

KARL DAVIDOFF.

CONCERTO for VIOLONCELLO, No. 3, one movement.

(First time in Boston.)

JOHAN SEVERIN SVENDSEN. "ZORAHAYDA," LEGEND for ORCHESTRA.  
op. 11.

Moderato. (G minor).

Andantino ma non troppo lento. (B flat major).

Allegro. (G major).

(First time in Boston.)

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ROBERT ALEXANDER SCHUMANN. SYMPHONY No. 2, in C major. op. 61.

I. Sostenuto assai. (C major.)

Allegro ma non troppo. (C major).

II. Scherzo; Allegro vivace. (C major.)

Trio I: the same tempo. (G major).

Trio II: the same tempo. (C major).

III. Adagio espressivo. (C minor).

IV. Allegro molto vivace. (C major).

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#### SOLOIST:

MR. ALWIN SCHROEDER.



# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## VII. CONCERT.

SATURDAY, DECEMBER 3, AT 8 P. M.

### PROGRAMME.

EDVARD GRIEG.

SUITE for STRING ORCHESTRA, "From Holberg's  
Time."

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EUGEN D'ALBERT.

SYMPHONY No. 1, in F major, op. 4.  
(First time in America.)

RICHARD WAGNER.

OVERTURE, "Flying Dutchman."



# *Sanders Theatre, Cambridge.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### III. CONCERT.

THURSDAY, DECEMBER 1, AT 7.45, P. M.

#### PROGRAMME.

ANTONIN DVŮŘAK.

SUITE for ORCHESTRA, in D major, op. 39.

- I. Praeludium (Pastorale) Allegro moderato. D major.
- II. Polka Allegretto grazioso. D minor.
- III. Menuett (Sousedska), Allegro giusto. B-flat major.
- IV. Romanze, Andante con moto. G major.
- V. Finale (Furiant), Presto. D minor.

KARL HEINRICH GRAUN.

ARIA. "Lo! the Heaven-descended Prophet,"  
from "Der Tod Jesu."

LUDWIG VAN BEETHOVEN. SYMPHONY No. 2.

- I. Adagio molto. D major.—Allegro con brio. D major.
- II. Larghetto. A major.
- III. Scherzo; Allegro. D major.  
Trio; the same tempo. D major.
- IV. Allegro molto. D major.

AMBROISE THOMAS.

OPHELIA'S DYING SCENE. from  
"Hamlet."

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KARL MARIA VON WEBER.

OVERTURE. "Euryanthe."

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#### SOLOIST :

MISS PRISCILLA WHITE.





# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### VII. CONCERT.

SATURDAY, DECEMBER 3, AT 8 P. M.

#### PROGRAMME.

JOHANN SEBASTIAN BACH. SUITE in D major.

- I. Overture: Grave. D major.—Vivace. D major.
- II. Air: Lento. D major.
- III. Gavotte I.: Allegro. D major.
- Gavotte II.: the same tempo. D major.
- IV. Bourree: Allegro. D major.
- V. Gigue: Allegro vivace. D major.

EUGEN D'ALBERT.

SYMPHONY No. 1, in F major, op. 4.

- I. Moderately fast. F major.
- II. Slow, but not dragging. C minor.
- III. Very fast. C major.—Moderate. A-flat major.
- Passionate. D-flat major.
- IV. Moderately slow. F minor.—Lively. F major.
- (First time in America.)

RICHARD WAGNER.

OVERTURE, "Der fliegende Hollander," in D minor.

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There will be no Public Rehearsal and Concert next week.



# Boston Symphony Orchestra.

12th SEASON, 1892-93.

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## December Itinerary.

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Leave Boston Sunday, December 4, at 7 P.M. New York and New England Depot.

Arrive Philadelphia Monday, December 5, at 7 A.M. Broad Street Station Penn. R. R.

—CONTINENTAL HOTEL.—

Concert at Academy of Music, 3 P.M.

Leave Philadelphia Tuesday, December 6, 11.30 A.M. 24th and Chestnut Streets.

Arrive Baltimore, Camden Street Station B. & O. R. R. at 2.05 P.M.

Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Metzertott's Music Hall, 1110 F Street, at 8 P. M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M.

Wednesday, December 7.

Arrive Philadelphia. 11.10 A.M.

—CONTINENTAL HOTEL.—

Concert at Academy of Music, 8 P.M.

Leave Philadelphia, Ninth and Green Streets, Thursday, Dec. 8,  
8.30 A.M.

Arrive New York, 10.55 A.M.

—PARK AVENUE HOTEL.—

Rehearsal at Chickering Hall, 12 o'clock noon.

Concert at Chickering Hall, 8 P.M.

Public Rehearsal at Academy of Music, Brooklyn, Friday, December 9, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, December 10, at 8.15 P.M.

Leave New York Saturday, December 10, midnight. Grand Central Depot.

Arrive Boston, Sunday, December 11, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.

F. R. COMEE, ASS'T MANAGER.

SATURDAY, December 3, 1892.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### VIII. CONCERT.

SATURDAY, DECEMBER 17, AT 8 P. M.

#### PROGRAMME.

*Ludwig van Beethoven, born December 17, 1770.*

LUDWIG VAN BEETHOVEN. SYMPHONY No. 8, in F major. op. 93.

- I. Allegro vivace e con brio. F major.
- II. Allegretto scherzando. B flat major.
- III. Tempo di menuetto. F major. Trio: same tempo. F major.
- IV. Allegro vivace. F major.

LUDWIG VAN BEETHOVEN. SYMPHONY No. 9, in D minor. (CHORAL)  
op. 125.

#### ORCHESTRAL PART.

- I. Allegro, ma non troppo, un poco maestoso. D minor.
- II. Molto vivace. D minor. Presto. D major
- III. Adagio molto e cantabile. B flat major.

CHORAL PART. (*Text from Schiller's "Ode to Joy."*)

- IV. Presto. D minor. Allegro assai, D major.
  - Presto. D minor. Recitative; Baritone. D minor.
- 

#### SOLOISTS:

MISS PRISCILLA WHITE,

MISS LOUISA LEIMER,

MR. WILLIAM J. WINCH,

MR. HEINRICH MEYN,

AND

THE BOSTON SYMPHONY CHORUS.



# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## IX. CONCERT.

SATURDAY, DECEMBER 24, AT 8 P. M.

### PROGRAMME.

MENDELSSOHN.

SYMPHONY in A major, "Italian."

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TSCHAIKOWSKY.

CONCERTO for PIANOFORTE No. 2, in G major.

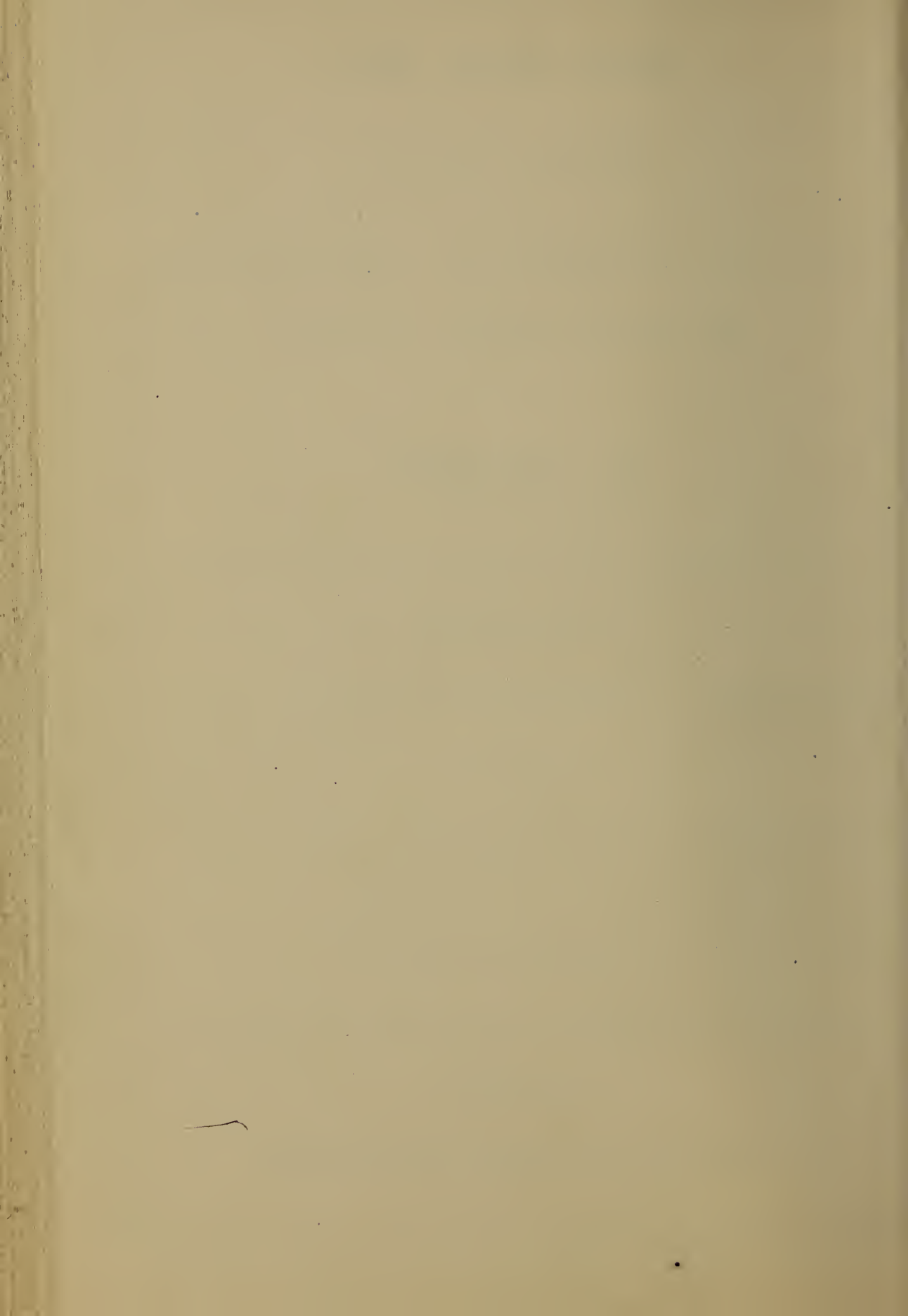
LALO.

OVERTURE, "Le Roi d'Ys."

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### SOLOIST:

SIGNORINA EUGENIA CASTELLANO.





# *Sanders Theatre, Cambridge.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### IV. CONCERT.

THURSDAY, DECEMBER 22, AT 7.45, P. M.

#### PROGRAMME.

- JOHANNES BRAHMS.      SYMPHONY No. 3, in F major, op 90.  
I. Allegro con brio. (F major)  
II. Andante. (C major)  
III. Poco Allegretto. (C minor)  
IV. Allegro. (F minor)
- 
- SCHUBERT-LISZT.      "WANDERER FANTASIE" for PIANO and ORCHESTRA.
- BERLIOZ.      TWO MOVEMENTS from "La Damnation de Faust," op. 24.  
I. Menuet des Feu-follets: Moderato. (D major)  
II. Valse des Sylphes: Allegro, mouvement de valse. (D major)
- WEBER-LISZT.      POLACCA BRILLANTE for PIANO and ORCHESTRA, op. 72.
- SCHUMANN.      OVERTURE. "Genoveva."
- 

#### SOLOIST :

MR. W. H. SHERWOOD.

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The Pianoforte is a Mason & Hamlin.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### IX. CONCERT.

SATURDAY, DECEMBER 24, AT 8 P. M.

#### PROGRAMME.

EDOUARD LALO.

OVERTURE, "Le Roi d'Ys."

SOLI FOR PIANO.\*

a) CHOPIN.

NOCTURNE in E minor. (op. posthumous).

b) CHOPIN.

SCHERZO in B minor.

c) MARTUCCI.

ETUDE DE CONCERT.

RICHARD WAGNER.

"WALDWEBEN" from "Siegfried."

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FELIX MENDELSSOHN-BARTHOLDY. SYMPHONY, No. 4, in A major,  
"Italian."

- I. Allegro vivace. A major.
- II. Andante con moto. D minor.
- III. Con moto moderato. A major.
- IV. Saltarello: Presto. A minor.

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#### SOLOIST:

SIGNORINA EUGENIA CASTELLANO.

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The Piano used is a Chickering.

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\*The Tschaikowsky Concerto announced for today's concert is necessarily withdrawn on account of the incorrect Orchestral parts provided.



# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## X. CONCERT.

SATURDAY, DECEMBER 31, AT 8 P. M.

### PROGRAMME.

BERLIOZ.

OVERTURE. "Benvenuto Cellini."

VIEUXTEMPS.

CONCERTO for VIOLIN, in D minor, No. 4.

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VOLKMANN.

SYMPHONY in B flat.

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### SOLOIST:

MR. I. SCHNITZLER.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### X. CONCERT.

SATURDAY, DECEMBER 31, AT 8 P. M.

#### PROGRAMME.

BERLIOZ.

OVERTURE to "Benvenuto Cellini," op. 23.

- I. Allegro deciso con impeto. G major.
- II. Larghetto. G major.
- III. Allegro deciso con impeto. G major.

HENRI VIEUXTEMPS.

CONCERTO for VIOLIN, No. 4. in D minor, op. 31.

- I. Introduzione: Andante. D minor. Moderato. D minor.
- II. Adagio religioso. E flat major.
- III. Scherzo: Vivace. D minor. Trio: Meno mosso. D minor.
- IV. Finale marziale: Andante. D minor. Allegro. D major.

ROBERT VOLKMANN.

SYMPHONY No. 2, in B flat major, op. 53.

- I. Allegro vivace. B flat major.
- II. Allegretto. E flat major.
- III. Andantino. G minor.
- IV. Allegro vivace. B flat major.

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#### SOLOIST:

MR. I. SCHNITZLER.





# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## **XI. CONCERT.**

SATURDAY, JANUARY 7, AT 8 P. M.

### PROGRAMME.

JOSEPH HAYDN.

SYMPHONY in D minor.

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ARIA.

BIZET.

SUITE. "L'Arlesienne," No. 2.

ARIA.

LUDWIG VAN BEETHOVEN. OVERTURE. "Leonore," No. 3.

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### **SOLOIST:**

MME. BASTA TAVARY.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XI. CONCERT.

SATURDAY, JANUARY 7, AT 8 P. M.

#### PROGRAMME.

JOSEPH HAYDN. SYMPHONY in B flat major (Breitkopf & Haertel. No. 12).

- I. Largo. B flat major. Allegro vivace. B flat major.
  - II. Adagio. F major.
  - III. Menuetto: Allegro. B flat major.  
Trio: The same tempo. B flat major.
  - IV. Finale: presto. B flat major.
- 

WOLFGANG AMADEUS MOZART. "LETTER"-ARIA from "Don Giovanni,"  
Act II., Scene 13.

DONNA ANNA: (Recitative.) "Crudele? Ah no, mio bene!"  
(Rondo: Larghetto). "Non mi dir, bell' idol mio."  
(Allegretto moderato). "Forse un giorno il cielo ancora."

GEORGES BIZET. SUITE No. 1 from "L'Arlesienne."

- I. Prelude: Allegro deciso (tempo di marcia). C minor.
- II. Minuetto: Allegro giocoso. C minor.
- III. Adagietto: Adagio. F major.
- IV. Carillon: Allegretto moderato. E. major.

RICHARD WAGNER. ARIA from "Tanhaeuser," Act. II., Scene 1.

ELISABETH: (Allegro). "Dich, theure Halle, gruess' ich wieder."

LUDWIG VAN BEETHOVEN. OVERTURE to "Leonore," No. 3, op. 72.

Adagio. C major. Allegro. C major.

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#### SOLOIST:

MME. BASTA TAVARY.

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There will be no Public Rehearsal and Concert next week.



# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## XII. CONCERT.

SATURDAY, JANUARY 21, AT 8 P. M.

### PROGRAMME.

C. GOLDMARK.

OVERTURE. "In the Spring."

CONCERTO FOR VIOLIN AND ORCHESTRA.

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J. RAFF.

SYMPHONY. "Im Walde."

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### SOLOIST:

MONSIEUR HENRI MARTEAU.



# Boston Symphony Orchestra.

12th SEASON, 1892-93.

## January Itinerary.

Leave Boston Monday, January 9, at 1 P.M. Providence Depot.

Arrive New Haven, at 5.30, P.M.

—NEW HAVEN HOUSE.—

Concert at Hyperion Theatre, 8 P.M.

Leave New Haven after the concert. Sleeping cars ready at depot at 10 P.M.

Arrive Baltimore, Union Depot Pennsylvania R. R. Tuesday, January 10, at 9.37 A.M.

Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Metzerott's Music Hall, 1110 F Street, at 8 P. M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M.

Wednesday, January 11.

Arrive Philadelphia, 11.10 A.M.

—CONTINENTAL HOTEL.—

Concert at Academy of Music, 8 P.M.

Leave Philadelphia, Ninth and Green Streets, Thursday, January 12, 8.30 A.M.

Arrive New York, 10.55 A.M.

—PARK AVENUE HOTEL.—

Rehearsal at Chickering Hall, 12 o'clock noon.

Concert at Chickering Hall, 8 P.M.

Public Rehearsal at Academy of Music, Brooklyn, Friday, January 13, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, January 14, at 8.15 P.M.

Leave New York Saturday, January 14, midnight. Grand Central Depot.

Arrive Boston, Sunday, January 15, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after the Concert.

C. A. ELLIS, MANAGER.

F. R. COMEE, ASS'T MANAGER.

SATURDAY, January 7, 1893.





# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XII. CONCERT.

SATURDAY, JANUARY 21, AT 8 P. M.

#### PROGRAMME.

- CARL GOLDMARK. OVERTURE in A major. "In the Spring," op. 36.
- MAX BRUCH. CONCERTO FOR VIOLIN, No. I, in G minor, op. 26.  
I. Vorspiel: Allegro moderato. G minor.  
II. Adagio. E flat major.  
III. Finale: Allegro energico. G major.
- FRANZ LISZT. EPISODE from Lenau's "Faust." Scene in the Village Tavern. "Mephisto-Waltz."  
Allegro vivace, quasi presto. A major.
- CHARLES GOUNOD. "VISION DE JEANNE D'ARC," for VIOLIN and ORCHESTRA.
- 
- JOACHIM RAFF. SYMPHONY No. 3, in F major. "Im Walde."  
op. 153.  
I. IN THE DAYTIME. Impressions and emotions. Allegro. F. major.  
II. AT TWILIGHT. Revery: Largo. A flat major.  
Dance of Dryads: Allegro assai. D minor  
III. AT NIGHT. Silent weaving of the forest. Entrance and exit of the wild hunt with Dame Holle (Hulda) and Wotan. DAYBREAK: Allegro. F major.
- 

#### SOLOIST:

MONSIEUR HENRI MARTEAU.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XIII. CONCERT.

SATURDAY, JANUARY 28, AT 8 P. M.

#### PROGRAMME.

ROBERT SCHUMANN.      SYMPHONY, No. 1, in B flat.

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IGNACE J. PADEREWSKI.      CONCERTO for PIANOFORTE, in A minor.

E. A. MACDOWELL.      TWO POEMS for ORCHESTRA. I. "Hamlet."  
II. "Ophelia."  
(First time.)

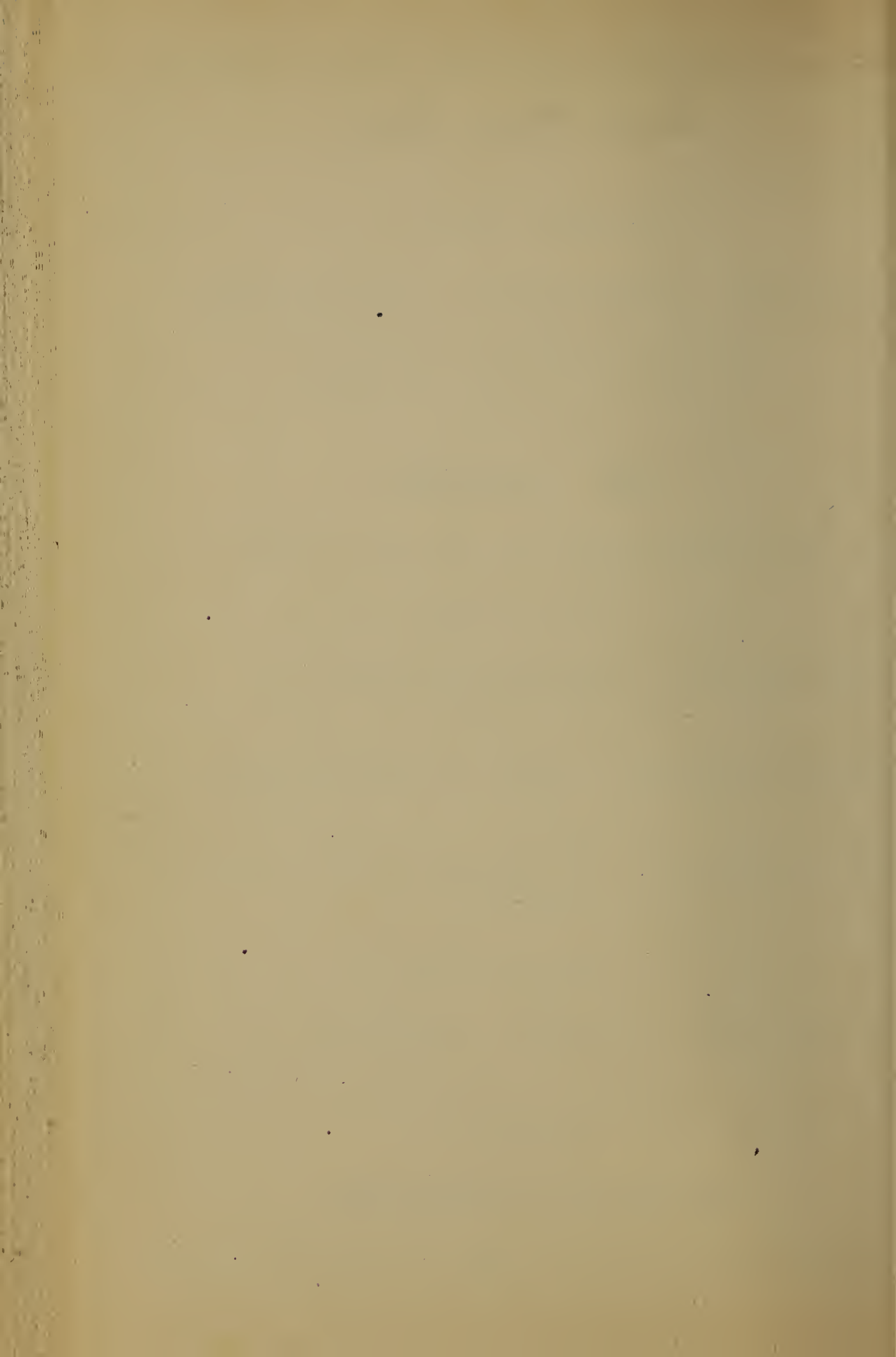
SOLI for PIANOFORTE.

RICHARD WAGNER.      VORSPIEL. "Die Meistersinger."

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#### SOLOIST:

MR. IGNACE J. PADEREWSKI.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XIII. CONCERT.

SATURDAY, JANUARY 28, AT 8 P. M.

#### PROGRAMME.

ROBERT SCHUMANN. SYMPHONY, No. 1, in B flat major. op. 38.

- I. Andante un poco maestoso. B flat major.  
Allegro molto vivace. B flat major.
  - II. Larghetto. E flat major.
  - III. Scherzo; Molto vivace. D minor.  
Trio I. Molto piu vivace. D major.  
Trio II. Same tempo as the Scherzo. B flat major.
  - IV. Allegro animato e grazioso. B flat major.
- 

IGNACE J. PADEREWSKI. CONCERTO for PIANOFORTE, in A minor. op. 17.

- I. Allegro, A minor.
- II. Romanza: Andante. C major.
- III. Allegro molto vivace. A major.

EDWARD A. MACDOWELL. TWO POEMS for ORCHESTRA. op. 22.

- I. HAMLET. Largamente. D minor.
- II. OPHELIA. Moderato, con tenerezza. F major.

SOLI for PIANOFORTE.

RICHARD WAGNER. PRELUDE to "Die Meistersinger von Nurenberg."  
In very moderate movement, broad and weighty  
throughout. C major.

---

#### SOLOIST:

MR. IGNACE J. PADEREWSKI.

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The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

### XIV. CONCERT.

SATURDAY, FEBRUARY 4, AT 8 P. M.

#### PROGRAMME.

LUDWIG VAN BEETHOVEN. OVERTURE. "Coriolanus."

ARTHUR FOOTE. "SKELETON IN ARMOR," op. 28, for CHORUS,  
ORCHESTRA, and QUARTET.

MRS. MARIE BARNARD-SMITH,

MISS LILLIAN CARLLSMITH,

MR. GEORGE J. PARKER,

MR. CLARENCE E. HAY.

(First time.)

JOHANNES BRAHMS. "SONG OF DESTINY." for CHORUS and  
ORCHESTRA.

JOHN K. PAINE. "COLUMBUS MARCH AND HYMN." for  
CHORUS and ORCHESTRA.  
(First time in Boston.)

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BOSTON SYMPHONY CHORUS.





# *Sanders Theatre, Cambridge.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### VI. CONCERT.

THURSDAY, FEBRUARY 2, AT 7.45, P. M.

#### PROGRAMME.

BEETHOVEN.

SYMPHONY No. 8, in F major, op. 93.

- I. Allegro vivace e con brio. F major.
  - II. Allegretto scherzando. B-flat major.
  - III. Tempo di menuetto. F major.  
Trio: same tempo. F major.
  - IV. Allegro vivace. F major.
- 

NICODÉ.

"FATA MORGANA," for SOPRANO and ORCHESTRA,  
from Symphonic Poem, "The Sea."

BIZET.

SUITE. L'Arlesienne." No. I.

- I. Prelude: Allegro deciso (tempo di Marcia). C minor.
  - II. Menuetto: Allegro giocoso. C minor.
  - III. Adagietto: Adagio. F major.
  - IV. Carillon: Allegretto moderato. C major.
- 

a) BUSONI.

SONGS with PIANO.

b) RICHARD STRAUSS.

SPRING SONG.

c) BRAHMS.

SERENADE.

MÄDCHENLIED.

HANDEL.

LARGO.

WAGNER.

OVERTURE. "Flying Dutchman."

---

#### SOLOIST :

MRS. ARTHUR NIKISCH.

---

The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

### XIV. CONCERT.

SATURDAY, FEBRUARY 4, AT 8 P. M.

#### PROGRAMME.

LUDWIG VAN BEETHOVEN. OVERTURE to "Coriolan," in C minor, op. 62.

ARTHUR FOOTE.

"THE SKELETON IN ARMOR." Ballad for  
CHORUS, QUARTET, and ORCHESTRA, op. 28.  
Conducted by the Composer.  
(First time in Boston.)

MRS. MARIE BARNARD-SMITH,

MISS LILLIAN CARLSMITH,

MR. GEORGE J. PARKER,

MR. CLARENCE E. HAY.

JOHANNES BRAHMS.

"A SONG OF DESTINY." for CHORUS and  
ORCHESTRA. op. 54.

JOHN KNOWLES PAINE.

"COLUMBUS MARCH AND HYMN."  
(First time in Boston.)

**BOSTON SYMPHONY CHORUS.**

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There will be no Public Rehearsal and Concert next week.



# *Boston Music Hall.*

---

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

## XV. CONCERT.

SATURDAY, FEBRUARY 18, AT 8 P. M.

### PROGRAMME.

THIERIOT.

SYMPHONIETTA, in E major, op. 55.  
(First time.)

CAMILLE SAINT-SAËNS.

CONCERTO for PIANOFORTE, in G minor.

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LUDWIG VAN BEETHOVEN.

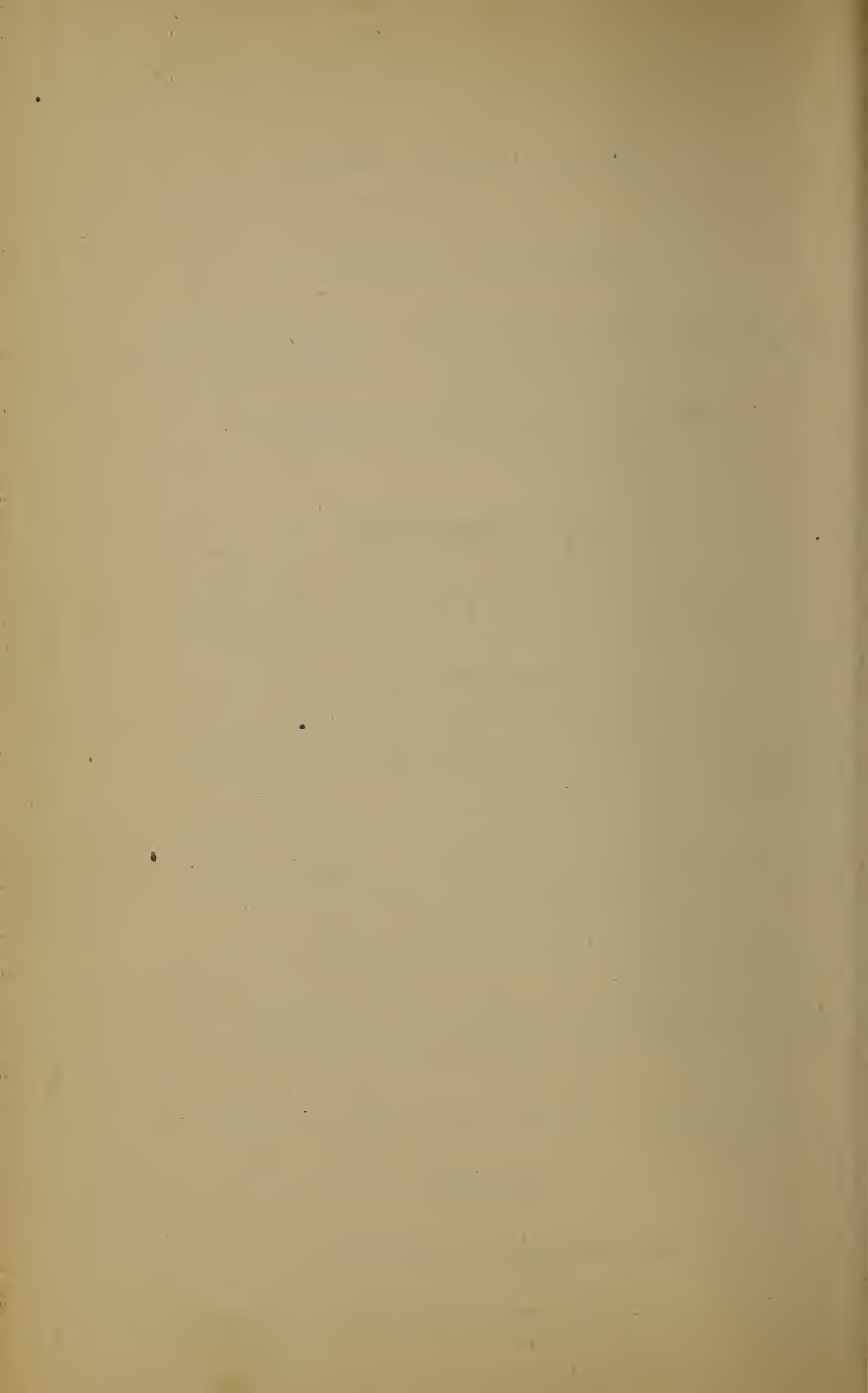
SYMPHONY No. 7, in A major.

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### SOLOIST:

MR. GEORGE M. NOWELL.



# Boston Symphony Orchestra.

12th SEASON, 1892-93.

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## February Itinerary.

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Leave Boston Monday, February 6, at 7.30 P.M. Providence Depot.  
Arrive Baltimore, Union Depot Pennsylvania R. R. Tuesday,  
February 7, at 9.37 A.M.

Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.  
Arrive Washington 7.05 P.M.

Concert at Metzgerott's Music Hall, 1110 F Street, at 8 P. M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Leave Baltimore, Camden Street Station, B. & O. R. R. 8.50 A.M.

Wednesday, February 8.

Arrive Philadelphia, 11 10 A.M.

—CONTINENTAL HOTEL.—

Concert at Academy of Music. 8 P.M.

Leave Philadelphia, Ninth and Green Streets, Thursday, February 9.  
8.30 A.M.

Arrive New York, 10.55 A.M.

—PARK AVENUE HOTEL.—

Rehearsal at Chickering Hall, 12 o'clock noon.

Concert at Chickering Hall, 8 P.M.

Public Rehearsal at Academy of Music, Brooklyn, Friday, February  
10, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, February 11, at  
8.15 P.M.

Leave New York Saturday, February 11, midnight. Grand Central  
Depot.

Arrive Boston, Sunday, February 12, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after  
the Concert.

C. A. ELLIS, MANAGER.

F. R. COMEE, ASS'T MANAGER.

SATURDAY, February 4, 1893.





# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XV. CONCERT.

SATURDAY, FEBRUARY 18, AT 8 P. M.

#### PROGRAMME.

FERDINAND THIERIOT.

SINFONIETTA, in E major, op. 55.

- I. Allegro moderato. E major.
- II. Romanze: Andante. B major.
- III. Tarantella: Presto. E minor.

CAMILLE SAINT-SAËNS.

CONCERTO for PIANOFORTE, No. 2, G minor.  
op. 22.

- I. Andante sostenuto. G minor.
  - II. Allegro scherzando. E flat major.
  - III. Presto. G minor.
- 

LUDWIG VAN BEETHOVEN. SYMPHONY No. 7, in A major. op. 92.

- I. Poco sostenuto. A major. Vivace. A major.
  - II. Allegretto. A minor.
  - III. Presto. F major. Assai meno presto. D major.
  - IV. Allegro con brio. A major.
- 

#### SOLOIST:

MR. GEORGE M. NOWELL.

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The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

## XVI. CONCERT.

SATURDAY, FEBRUARY 25, AT 8 P. M.

### PROGRAMME.

FELIX MENDELSSOHN. OVERTURE. "Fingal's Cave."

CAMILLE SAINT-SAËNS. CONCERTO for VIOLIN in A major.

EDVARD GRIEG. SUITE. "Peer Gynt," No. 2.  
(First time.)

---

ANTONIN DVOŘÁK. SYMPHONY No. 2, in D minor. op. 70.

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### SOLOIST:

MR. C. M. LOEFFLER.



# *Sanders Theatre, Cambridge.*

---

SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### VII. CONCERT.

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IN MEMORIAM : : : : :

GEORGE WILLIAM CURTIS.

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THURSDAY, FEBRUARY 23, AT 7.45, P. M.

#### PROGRAMME.

- |           |   |
|-----------|---|
| GLUCK.    | OVERTURE. "Iphigenie en Aulis." (with Wagner's ending).                 |
| HANDEL.   | ARIA from "Samson."   |
| SCHUBERT. | UNFINISHED SYMPHONY, in B minor.<br>Allegro moderato.—Andante con moto. |
| WAGNER.   | FUNERAL MARCH from "Die Goetterdaem-<br>merung."                        |
| WAGNER.   | "WOTAN'S FAREWELL" and "FIRE CHARM,"<br>from "Die Walkure."             |
- 

#### SOLOIST :

MR. HEINRICH MEYN.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

### XVI. CONCERT.

SATURDAY, FEBRUARY 25, AT 8 P. M.

#### PROGRAMME.

FELIX MENDELSSOHN. OVERTURE. "Fingal's Cave."

CAMILLE SAINT-SAËNS. CONCERTO for VIOLIN, No. 1, in A major. op. 20.

- I. Allegro. A major.
- II. Andante espressivo. D major.
- III. Tempo primo. A major.

EDVARD GRIEG.

ORCHESTRAL SUITE No. 2, from the Music to  
"Peer Gynt," op. 55.

- I. Der Brautraub (Ingrids Klage), Allegro furioso.  
G minor. Andante doloroso. G minor.
- II. Arabischer Tanz, Allegretto vivace. C major.
- III. Peer Gynts Heimkehr (Stuermischer Abend an der  
Kueste). Allegro agitato. F sharp minor.
- IV. Solvejgs Lied. Andante. A minor.
- V. Tanz der Bergkoenigstochter. Allegretto alla burla.  
D major.

ANTONIN DVOŘÁK.

SYMPHONY No. 2, in D minor. op. 70.

- I. Allegro maestoso. D minor.
  - II. Poco adagio. F major.
  - III. Scherzo; vivace. D minor. Poco meno mosso. G major.
  - IV. Finale: Allegro. D minor.
- 

#### SOLOIST:

MR. C. M. LOEFFLER.





# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## XVII. CONCERT.

SATURDAY, MARCH 4, AT 8 P. M.

### PROGRAMME.

C. M. v. WEBER.

OVERTURE. "Der Freischuetz."

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JOH. BRAHMS.

SYMPHONY No. 4, in E minor.

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RIEMENSCHNEIDER.

"TODTENTANZ" for ORCHESTRA.  
(First time.)

---

NICOLAI.

OVERTURE. "Merry Wives of Windsor."



# *Boston Music Hall.*

---

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

## XVII. CONCERT.

SATURDAY, MARCH 4, AT 8 P. M.

### PROGRAMME.

KARL MARIA VON WEBER. OVERTURE to "Der Freischuetz," in C.

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JOHANNES BRAHMS.

SYMPHONY No. 4, in E minor.

- I. Allegro non troppo. E minor.
  - II. Andante moderato. E major.
  - III. Allegro giocoso. C major.
  - IV. Allegro energico e passionato. E minor.
- 

GEORG RIEMENSCHNEIDER. "TODTENTANZ"

Moderately slow (constantly modulating)

Very lively and restless. A minor.

(First time.)

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OTTO NICOLAI.

OVERTURE. "Merry Wives of Windsor."

Andantino moderato. F major.

Allegro vivace. F major.



# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## XVIII. CONCERT.

SATURDAY, MARCH 11, AT 8 P. M.

### PROGRAMME.

HECTOR BERLIOZ.

OVERTURE. "Le Carnaval Romain."

ANTON RUBINSTEIN.

CONCERTO for PIANOFORTE, in D  
minor.

RICHARD WAGNER.

SIEGFRIED IDYL.

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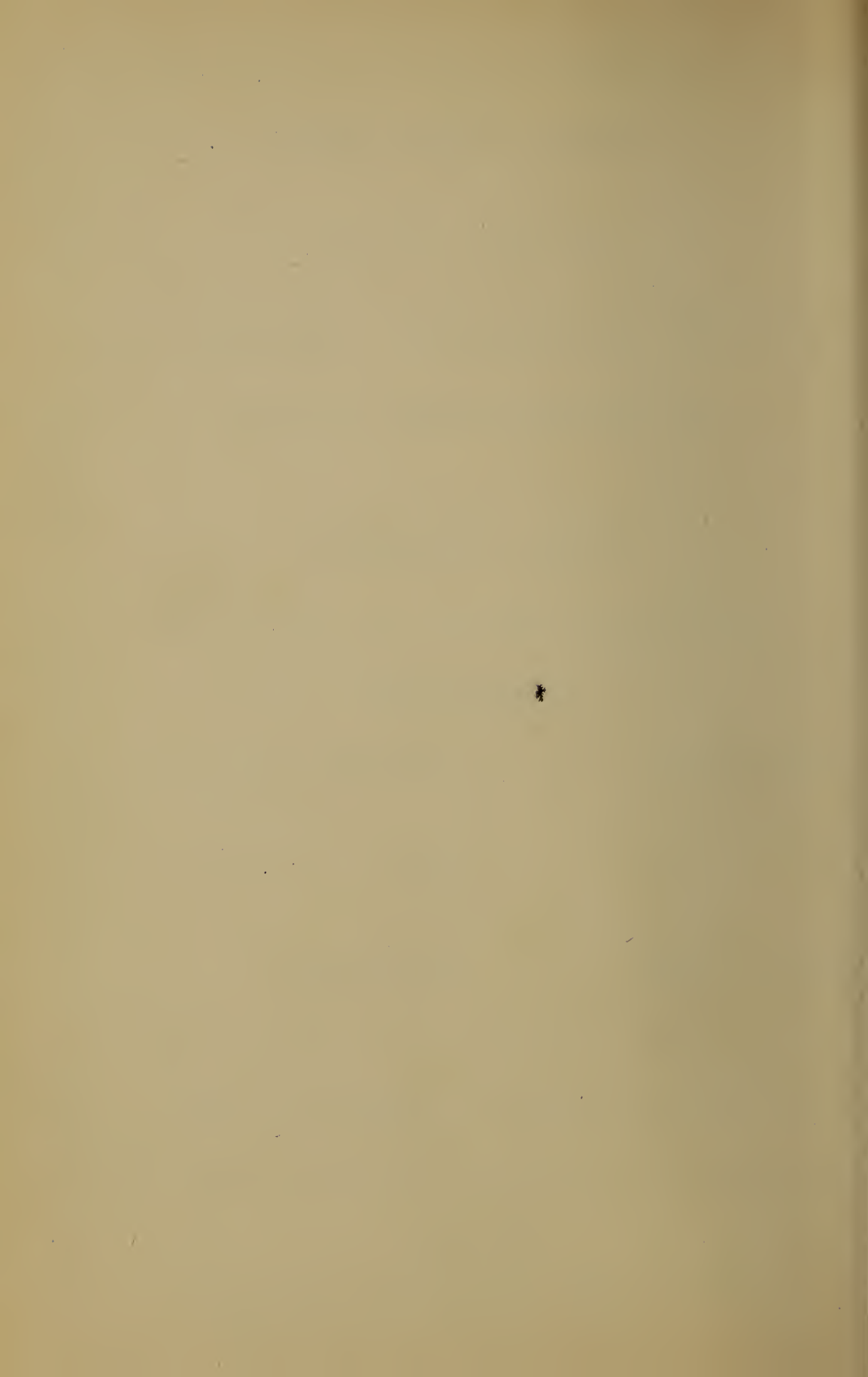
ROBERT ALEXANDER SCHUMANN. SYMPHONY No. 3, in E flat,  
(Rhenish).

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### SOLOIST:

MME. FANNY BLOOMFIELD-ZEISLER.



# *Academy of Music, Fall River.*

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TWELFTH SEASON, 1892--93.

## CONCERT

BY THE

BOSTON SYMPHONY ORCHESTRA,

(ONLY APPEARANCE THIS SEASON.)

MR. ARTHUR NIKISCH, Conductor.

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MONDAY, MARCH 6TH, AT 8, P. M.

### PROGRAMME.

- |                   |  |
|-------------------|--|
| AMBROISE THOMAS.  | OVERTURE. "Mignon."  |
| ANTON RUBINSTEIN. | CONCERTO for PIANOFORTE, in D minor, No. 4,<br>op. 70.<br>Moderato.—Moderato assai.—Allegro assai. |
| FRANZ SCHUBERT.   | UNFINISHED SYMPHONY in B minor.<br>Allegro moderato.—Andante con moto.                             |
| AMBROISE THOMAS.  | OPHELIA'S DYING SCENE. from "Hamlet."  |
| GEORGE F. HANDEL. | LARGO.<br>Solo Violin, MR. FRANZ KNEISEL.  |
| RICHARD WAGNER.   | PRELUDE to "Die Meistersinger."  |
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### SOLOISTS:

MISS PRISCILLA WHITE.

MME. FANNY BLOOMFIELD-ZEISLER.

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The Piano used is a Steinway.





# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XVIII. CONCERT.

SATURDAY, MARCH 11, AT 8 P. M.

#### PROGRAMME.

- |                   |   |
|-------------------|---|
| HECTOR BERLIOZ.   | OVERTURE. "Le Carnaval Romain." op. 9.  |
| ANTON RUBINSTEIN. | CONCERTO for PIANOFORTE, in D minor.<br>No. 4, op. 70.<br>I. Moderato. D Minor.<br>II. Moderato assai. F major.<br>III. Allegro assai. D minor.   |
| RICHARD WAGNER.   | SIEGFRIED IDYL.   |
| ROBERT SCHUMANN.  | SYMPHONY No. 3, in E flat major, op. 9.<br>(Rhenish).<br>I. Lebhaft. E flat major.<br>II. Scherzo: Sehr maessig. C major.<br>III. Nicht schnell. A flat major.<br>IV. Feierlich. E flat minor.<br>V. Lebhaft. E flat major. |
- 

#### SOLOIST:

MME. FANNY BLOOMFIELD-ZEISLER.

---

The Piano used is a Steinway.

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There will be no Public Rehearsal and Concert next week.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XIX. CONCERT.

SATURDAY, MARCH 25, AT 8 P. M.

#### PROGRAMME.

PAUL GILSON.

"LA MER" (The Sea), Symphonic Sketches for  
Orchestra.  
(First time.)

JOACHIM RAFF.

"LA FÉE D'AMOUR MORCEAU CARACTÉRIS-  
TIQUE," for Violin and Orchestra.

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CARL GOLDMARK.

SYMPHONY. "A Rustic Wedding."

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#### SOLOIST:

MR. OTTO ROTH.



# Boston Symphony Orchestra.

12th SEASON, 1892-93.

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## March Itinerary.

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Leave Boston Sunday, March 12, at 7.30 P.M. Providence Depot.  
Arrive Philadelphia, Monday, March 13, Broad Street Station, Penn.  
R. R. 6.40 A.M.

—CONTINENTAL HOTEL.—

Concert at Academy of Music, 8 P.M.

Leave Philadelphia, Tuesday, March 14, 11.35 A.M. B. & O. Depot, 24th  
and Chestnut Streets.

Arrive Baltimore, Camden Street Station, B. & O. R. R.

Leave Baltimore, Camden Street Station B. & O. R. R. at 6 P.M.

Arrive Washington 7.05 P.M.

Concert at Metzert's Music Hall, 1110 F Street, at 8 P. M.

Leave Washington at 10.45 P.M.

Arrive Baltimore at 11.30 P.M. SUPPER at Carrollton Hotel.

Leave Baltimore, Camden Street Station, B. & O. R. R. 10.50 A.M.

Wednesday, March 15.

Arrive Philadelphia, 1.10 P. M.

—CONTINENTAL HOTEL.—

Concert at Academy of Music, 8 P.M.

Leave Philadelphia, Ninth and Green Streets, Thursday, March 16,  
9.30 A.M.

Arrive New York, 11.55 A.M.

—PARK AVENUE HOTEL.—

Rehearsal at Chickering Hall, 1 P. M.

Concert at Chickering Hall, 8 P. M.

Public Rehearsal at Academy of Music, Brooklyn, Friday, March  
17, at 3 P.M.

Concert at Academy of Music, Brooklyn, Saturday, March 18, at  
8.15 P.M.

Leave New York Saturday, February 11, midnight. Grand Central  
Depot.

Arrive Boston, Sunday, March 19, at 7 A.M. Providence Depot.

Instruments must be ready and marked to-night, (Saturday), after  
the Concert.

C. A. ELLIS, MANAGER.

F. R. COMEE, ASS'T MANAGER.

SATURDAY, March 11, 1893.



# *Sanders Theatre, Cambridge.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### VIII. CONCERT.

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THURSDAY, MARCH 23, AT 7.45, P. M.

#### PROGRAMME.

- |               |  |
|---------------|--|
| BEETHOVEN.    | OVERTURE. "Coriolanus."  |
| DAVIDOFF.     | CONCERTO for VIOLONCELLO.<br>(In one movement.)  |
| MOSZKOWSKI.   | TWO MOVEMENTS from SUITE No. I.<br>a) THEME AND VARIATIONS.<br>b) PERPETUUM MOBILE.  |
| a) CHOPIN.    | SOLI FOR VIOLONCELLO.  |
| b) KLENGEL.   | NOCTURNE.<br>CAPRICCIO.  |
| TSCHAIKOWSKY. | SYMPHONY No. 5, in E minor.<br>I. Andante.—Allegro con anima.<br>II. Andante cantabile.<br>III. Valse, (Allegro moderato).<br>IV. Finale, (Andante maestoso.—Allegro viva ce). |
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#### SOLOIST :

MR. ALWIN SCHROEDER.

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The Piano used is a Steinway.





# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XIX. CONCERT.

SATURDAY, MARCH 25, AT 8 P. M.

#### PROGRAMME.

- RICHARD WAGNER. OVERTURE. "Tannhaeuser."
- JOACHIM RAFF. "LA FÉE D'AMOUR." Characteristic Concert Piece for Violin and Orchestra. op. 67.  
(First time at these Concerts.)
- PAUL GILSON. "LA MER" Symphonic Sketches.  
I. Lever de Soleil: Allegretto. F major.  
II. Chants et Danses de Matelots: Allegro. A major.  
III. Crepuscule: Allegro moderato, poco a poco piu moderato. D flat major.  
(First time in Boston.)
- 
- KARL GOLDMARK. SYMPHONY. "Laendliche Hochzeit." op. 23.  
I. Hochzeitsmarsch: Moderato molto. E flat major.  
II. Brautlied: Allegretto. B flat major.  
III. Im Garten: Andante. G minor and G flat major.  
IV. Tanz: Allegro molto. E flat major.
- 

#### SOLOIST:

MR. OTTO ROTH.

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NOTE. Next week's Public Rehearsal will be held on Thursday Afternoon, to allow time to arrange the stage for the Handel and Haydn Society's Concert, on Good Friday Evening.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

### XX. CONCERT.

SATURDAY, APRIL 1, AT 8 P. M.

#### PROGRAMME.

TSCHAIKOWSKY. OVERTURE FANTASIE. "Romeo and Juliet."

FRANZ LISZT. CONCERTO for PIANOFORTE, in A major, No. 2.

ANTONIN DVOŘÁK. SCHERZO CAPRICCIOSO, op. 66.

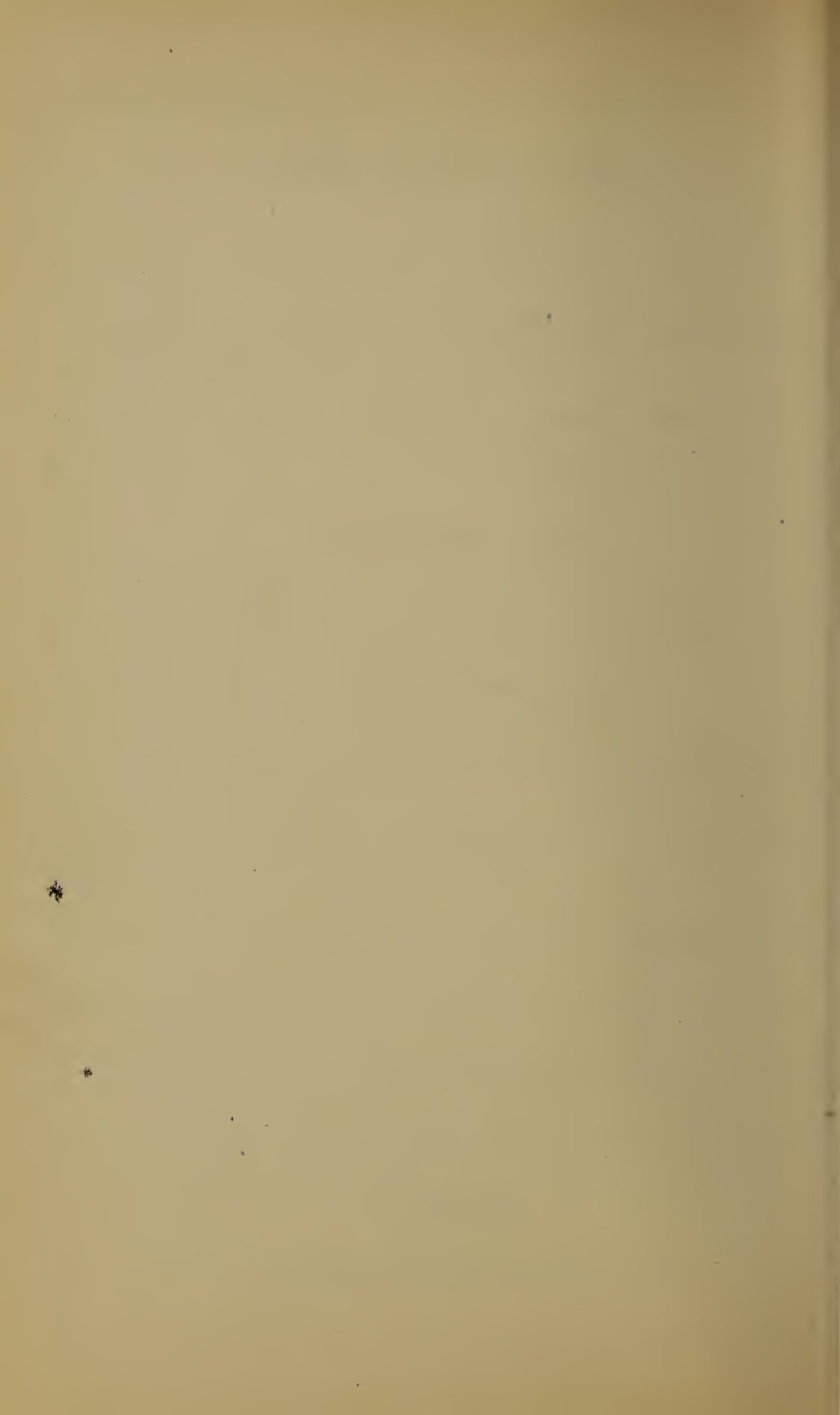
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LUDWIG VAN BEETHOVEN. SYMPHONY in B flat, No. 4.

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#### SOLOIST:

MR. FERRUCCIO B. BUSONI.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

### XX. CONCERT.

SATURDAY, APRIL 1, AT 8 P. M.

#### PROGRAMME.

PETER ILVITCH TSCHAIKOWSKY. OVERTURE-FANTASY.  
"Romeo and Juliet."

FRANZ LISZT. CONCERTO for PIANOFORTE, No. 2, in A major.

BACH. PRÆLUDIUM, ADAGIO AND GAVOTTE, for  
STRING ORCHESTRA.  
(Arranged by Bachrich.)

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LUDWIG VAN BEETHOVEN. SYMPHONY No. 4, in B flat major, op. 60.

- I. Adagio. B flat major.  
Allegro vivace. B flat major.
  - II. Adagio. E flat major.
  - III. Allegro vivace. B flat major.  
Trio: Un poco meno allegro. B flat major.
  - IV. Allegro ma non troppo. B flat major.
- 

#### SOLOIST:

MR. FERRUCCIO B. BUSONI.

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The Piano used is a Steinway.



# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## XXI. CONCERT.

SATURDAY, APRIL 8, AT 8 P. M.

### PROGRAMME.

MARGARET RUTHVEN LANG. DRAMATIC OVERTURE (Manuscript).  
(First time.)

ARIA.

ANTONIN DVOŘÁK.

SCHERZO CAPRICCIOSO, op. 66.

ARIA.

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JOSEF HAYDN.

SYMPHONY in C minor, No. 9, (B. & H.)

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**SOLOIST:**

**MR. MAX HEINRICH.**





# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

### XXI. CONCERT.

SATURDAY, APRIL 8, AT 8 P. M.

#### PROGRAMME.

MARGARET RUTHVEN LANG. DRAMATIC OVERTURE (Manuscript).  
Maestoso. E minor.  
(First time.)

SPOHR. RECITATIVE AND ARIA. "Faust." Der-Hölle-  
selbst-will-ich-Segen Entzingen.

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JOSEF HAYDN. SYMPHONY in C minor, No. 9, (B. & H.)  
I. Allegro. C minor.  
II. Andante cantabile. E flat major.  
III. Menuetto. C minor. Trio. C major.  
IV. Finale: Vivace. C major.

#### SONGS with PIANO.

SCHUBERT. a) GRUPPE AUS DEM TARTARUS.  
b) DIE ALLMACHT.

MORITZ MOSZKOWSKI. TWO MOVEMENTS from SUITE No. 1, in F major,  
op. 39.  
III. Tema con variazioni: Andante. A major.  
V. Perpetuum mobile: Vivace. F major.

ANTONIN DVORÁK. SCHERZO CAPRICCIOSO, op. 66.  
Allegro con fuoco. D flat major.  
Trio: Poco tranquillo. D major,

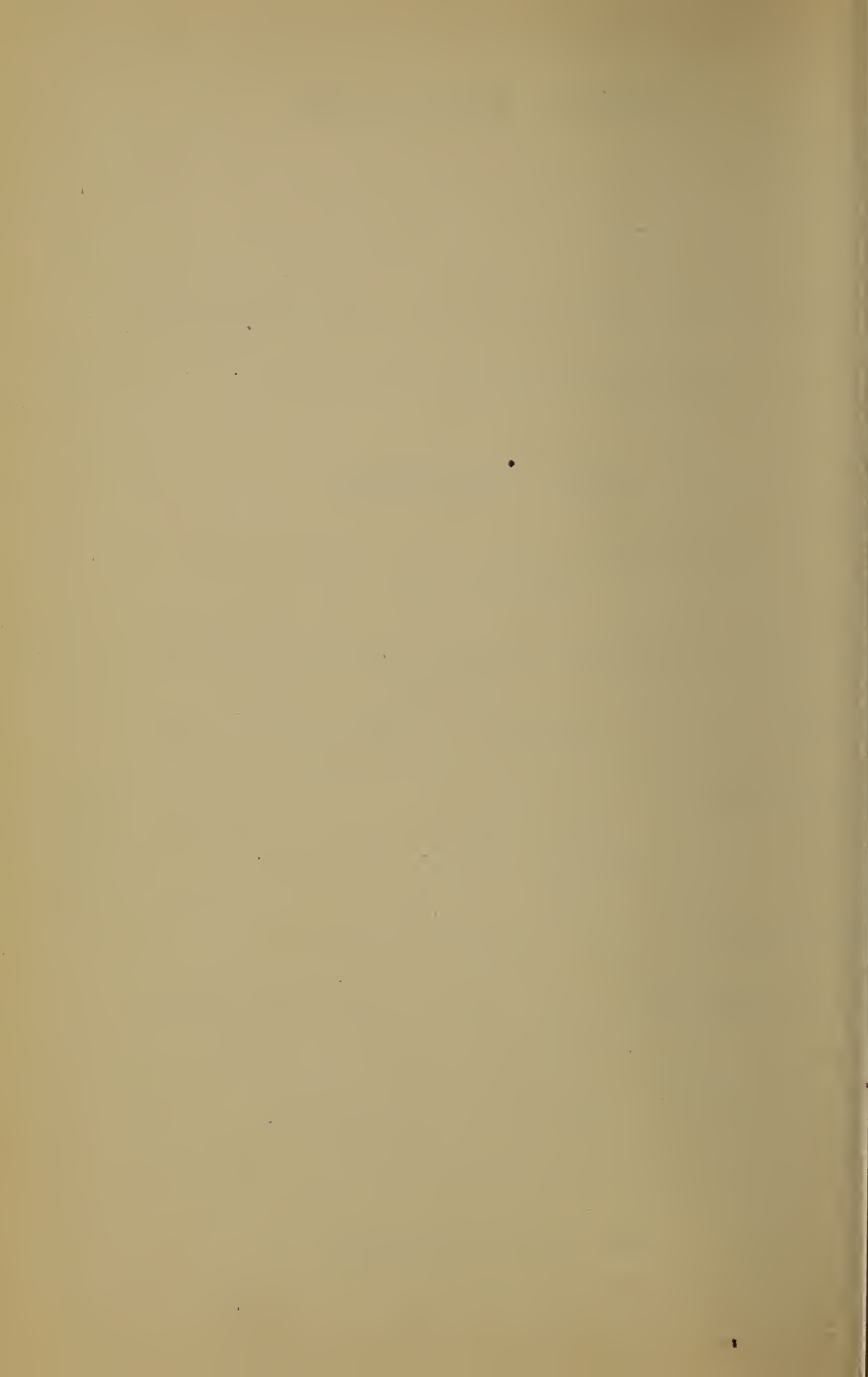
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#### SOLOIST:

MR. MAX HEINRICH.

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The Piano used is a Steinway.



# *Boston Music Hall.*

---

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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## XXII. CONCERT.

SATURDAY, APRIL 15, AT 8 P. M.

### PROGRAMME.

ROBERT SCHUMANN. OVERTURE. "Manfred."

JOHANNES BRAHMS. CONCERTO for VIOLIN, in D major.

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FERRUCCIO B. BUSONI. SYMPHONIC TONE POEM. (Manuscript).  
(First time.)

---

KARL MARIA VON WEBER. OVERTURE. "Oberon."

---

### SOLOIST:

MR. FRANZ KNEISEL.



# *Sanders Theatre, Cambridge.*

---

SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### IX. CONCERT.

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THURSDAY, APRIL 13, AT 7.45, P. M.

#### PROGRAMME.

ARTHUR FOOTE. SYMPHONIC PROLOGUE. "Francesca da Rimini." ✓

MAX BRUCH. CONCERTO for VIOLIN, in G minor, No. I.  
(First and second movements.) ✓

ROBERT SCHUMANN SYMPHONY No. I, in B flat major, op. 38.  
I. Andante un poco maestoso. B flat major.  
Allegro molto vivace. B flat major.  
II. Larghetto. E flat major.  
III. Scherzo: Molto vivace. D minor.  
Trio I. Molto piu vivace. D major.  
Trio II. Same tempo as the Scherzo. B flat major.  
IV. Allegro animato e grazioso. B flat major.

FRANZ LISZT. SYMPHONIC POEM. "Les Preludes." ✓

---

#### SOLOIST :

MR. T. ADAMOWSKI.

---

The Tenth and Last Concert, Thursday Evening, April 27.

---



# *Boston Music Hall.*

---

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

## XXII. CONCERT.

SATURDAY, APRIL 15, AT 8 P. M.

### PROGRAMME.

ROBERT SCHUMANN.

OVERTURE. "Manfred."

JOHANNES BRAHMS.

CONCERTO for VIOLIN, in D major.

I. Allegro non troppo. D major.

II. Adagio. F major.

III. Allegro giocoso, ma non troppo vivace. D major.

---

FERRUCCIO B. BUSONI.

SYMPHONIC TONE POEM. (Manuscript).  
(First time.)

---

KARL, MARIA VON WEBER. OVERTURE. "Oberon."

---

---

### SOLOIST:

MR. FRANZ KNEISEL.





*Boston Music Hall.*

---

SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

XXIII. CONCERT.

SATURDAY, APRIL 22, AT 8 P. M.

---

WAGNER PROGRAMME.

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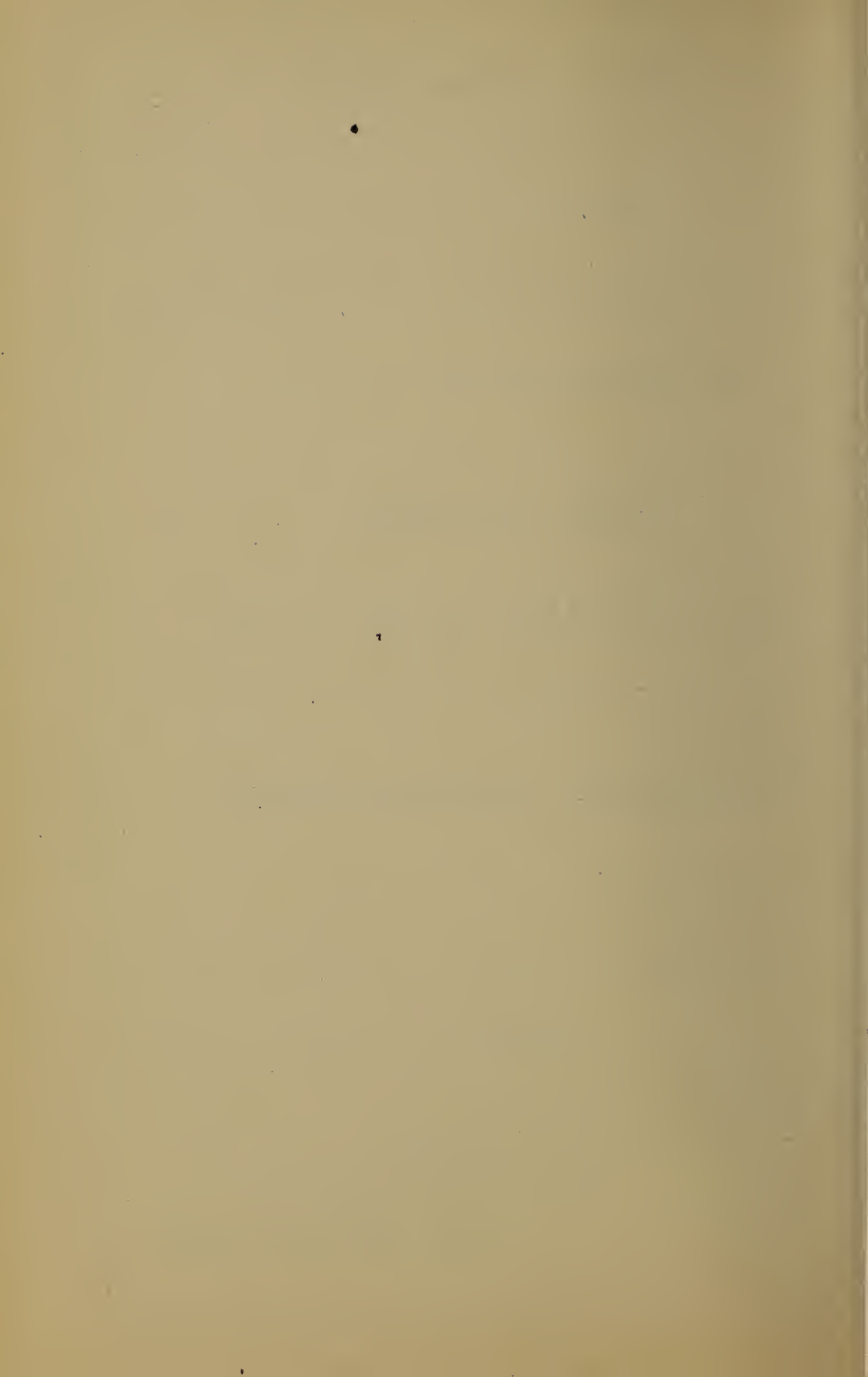
SOLOISTS

MISS FELICIA KASCHOSKA,

MRS. ARTHUR NIKISCH,

MISS LOUISE LEIMER,

MR. HEINRICH MEYN.



# *Boston Music Hall.*

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SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

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### XXIII. CONCERT.

SATURDAY, APRIL 22, AT 8 P. M.

### Wagner Programme.

OVERTURE to "Rienzi," in D major.

Molto sostenuto e maestoso. D major.

Allegro energico. D major.

PRELUDE to Act III. DANCE of APPRENTICES. MARCH of the MASTER-SINGERS, and HOMAGE to HANS SACHS, from "The Mastersingers of Nuernberg."

PRELUDE and FIRST SCENE from "Das Rheingold."

(The Rhine-daughters and Alberich.)

WOGLINDE: Miss Felicia Kaschoska.

WELLGUNDE: Mrs. Arthur Nikisch.

FLOSSHILDE: Miss Louise Leimer.

ALBERICH: Mr. Heinrich Meyn.

SIEGFRIED PASSING THROUGH the FIRE. from "Siegfried," Act III.

Scene 2 and MORNING DAWN, and SIEGFRIED'S VOYAGE up the RHINE, from "Goetterdaemmerung" Prologue.

(Arranged by Hans Richter.)

SIEGFRIED'S FUNERAL MARCH. from "Goetterdaemmerung," Act III. Scene 2.

BRUENNHILDE'S DYING SPEECH OVER SIEGFRIED'S BODY. from "Goetterdaemmerung," Act III., Scene 3.

BRUENNHILDE: Miss Felicia Kaschoska.

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#### SOLOISTS:

MISS FELICIA KASCHOSKA,

MRS. ARTHUR NIKISCH,

MISS LOUISE LEIMER,

MR. HEINRICH MEYN.



*Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

XXIV. CONCERT.

(LAST OF THE SEASON.)

SATURDAY, APRIL 29, AT 8 P. M.

PROGRAMME.

MOZART.

SYMPHONY No. 1, in D major.

---

SCHUBERT.

UNFINISHED SYMPHONY.

---

BEETHOVEN.

SYMPHONY No. 3. "Eroica."



# *Sanders Theatre, Cambridge.*

---

SEASON 1892-93.

## BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

### X. CONCERT.

(LAST OF THE SEASON.)

---

THURSDAY, APRIL 27, AT 7.45, P. M.

#### PROGRAMME.

JOHANN SEBASTIAN BACH. SUITE in D major.

I. Overture: Grave. D major.  
Vivace. D major.

II. Air: Lento. D major.

III. Gavotte I.: Allegro. D major.  
Gavotte II.: the same tempo. D major.

IV. Gigue: Allegro vivace. D major.

---

LUDWIG VAN BEETHOVEN. SYMPHONY in C minor, No. 5, op. 67.

Allegro con brio. C minor.

Andante con moto. A flat major.

{ Scherzo, Allegro. C minor.

{ Trio. C major.

Finale, Allegro. C major.

---

WAGNER.

OVERTURE, "Tannhaeuser."





# *Boston Music Hall.*

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SEASON 1892-93.

BOSTON SYMPHONY ORCHESTRA,

MR. ARTHUR NIKISCH, Conductor.

---

## XXIV. CONCERT.

(LAST OF THE SEASON.)

SATURDAY, APRIL 29, AT 8 P. M.

### PROGRAMME.

MOZART.

SYMPHONY No. 31, in D major. "Parisian."

I. Adagio. D major. Allegro. D major.

II. Andante. G major.

III. Finale: Presto. D major.

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SCHUBERT.

UNFINISHED SYMPHONY in B minor.

I. Allegro moderato. B minor.

II. Andante con moto. E major.

---

BEETHOVEN.

SYMPHONY No. 3, in E flat major. "Eroica." op. 55.

I. Allegro con brio. E flat major.

II. Marcia funebre: Adagio assai. C minor.

III. Scherzo: Allegro vivace. E flat major.

Trio: The same tempo. E flat major.

IV. Finale: Allegro molto. E flat major,



**Boston**

**Symphony**

**Orchestra.**

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**THIRTEENTH SEASON, 1893=94.**

---

**Opening Concert,**

**Saturday Evening,**

**October 14, 1893.**



# Boston Symphony Orchestra.

Twelfth Season, 1892=93.

## SEVENTH ANNUAL TOUR.

### \* \* \* \* \* Hotel List. \* \* \* \* \*

A. Nikisch.	{ H. D. Simpson.	{ J. Knecht.
Mr. & Mrs. Nusbaum.	{ E. B. Marble.	{ E. Rose.
{ F. R. Comee.	{ E. Fiedler.	{ A. Goldstein.
{ C. M. Loeffler.	{ A. Moldauer.	{ S. Goldstein.
Fr. Kneisel.	E. Loeffler.	{ M. Kluge.
		{ Schumann.
{ T. Adamowski.	{ W. Krafft.	{ D. Hannemann.
{ J. Adamowski.	{ F. Mahn.	{ F. Muller.
A. Schroeder.	{ P. Metzger.	
	{ A. Hackebarth.	{ H. Heindl.
{ L. Svecenski.	{ E. N. Lafricain.	{ W. Rietzel.
{ M. Zach.	{ W. A. Field.	
O. Roth.	{ M. Tischer-Zeitz.	{ E. M. Heindl.
	{ E. Golde.	{ Jul. E. Eichler.
{ W.W. Swornsbourne.		
{ F. E. Schuchmann.	{ H. Schuecker.	{ G. Bareither.
	{ J. Hoffmann.	{ L. Jennewein.
{ D. Kuntz.		
{ H. Eichheim.	I. Schnitzler.	{ G. Gerhardt.
		{ H. Hoyer.
{ J. Akeroyd,	{ G. Strube.	
{ H. A. Greene.	{ A. Kolster.	{ L. Demuth.
		{ R. Kurth.
{ G. Campanari.	{ G. Goldschmidt.	
{ P. Fiumara.	{ A. Gutter.	A. Rigg.

The Room Clerk will confer a favor by registering the Orchestra and assigning rooms in advance of our arrival. The braces indicate the gentlemen who will room together, but each man must have a bed, and please avoid cots.

C. A. ELLIS, MANAGER.

F. R. COMEE, ASS'T MANAGER.

Twelfth Season, 1892-93.

## SEVENTH ANNUAL TOUR.

\* Hotel Isoteli \*

8. DE. COMPT. & C. CHICAGO  
C. A. KELLY, MANAGER



# THE KNEISEL QUARTET.

---



FRANZ KNEISEL, 1st Violin,  
OTTO ROTH, 2d Violin,  
L. SVECENSKI, Viola,  
ALWIN SCHROEDER, Violoncello,

*WILL GIVE A SERIES OF*

## EIGHT CONCERTS

—IN—

CHICKERING HALL (152 Tremont St.),

On MONDAY EVENINGS, Oct. 17 == Nov. 7 ==  
Nov. 21 == Dec. 26 == Jan. 16 == Feb. 13 ==  
Feb. 27 == Mar. 27.

---

### Assisting Artists :

Mr ARTHUR NIKISCH,	Mr. W. H. SHERWOOD,
Mr. F. BUSONI,	Mr. ARTHUR WHITING,
Mr. CLAYTON JOHNS,	Mr. JULES JORDAN,
Mrs. ARTHUR NIKISCH,	
and others to be announced.	

---

Season Tickets with Reserved Seats = = \$8.00  
FOR THE SERIES

Sale opens at the Box Office, Music Hall, Monday, Oct. 10, at 9 a.m.

C. A. ELLIS, Manager.





# CHICKERING HALL.

---

**EIGHTH SEASON 1892-93.**

---

## THE KNEISEL QUARTET.

---

*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

---

### I. CONCERT.

MONDAY, OCTOBER 17, AT 8 P. M.

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#### PROGRAMME.

HAYDN.

QUARTET in D major.

Allegro.—Cantabile e mesto.—

Menuetto (Allegro).—Finale (Presto).

SCHUBERT.

FRAGMENT (one movement) in C minor.

DVOŘÁK.

SEXTET FOR STRINGS, in A major, op. 48.

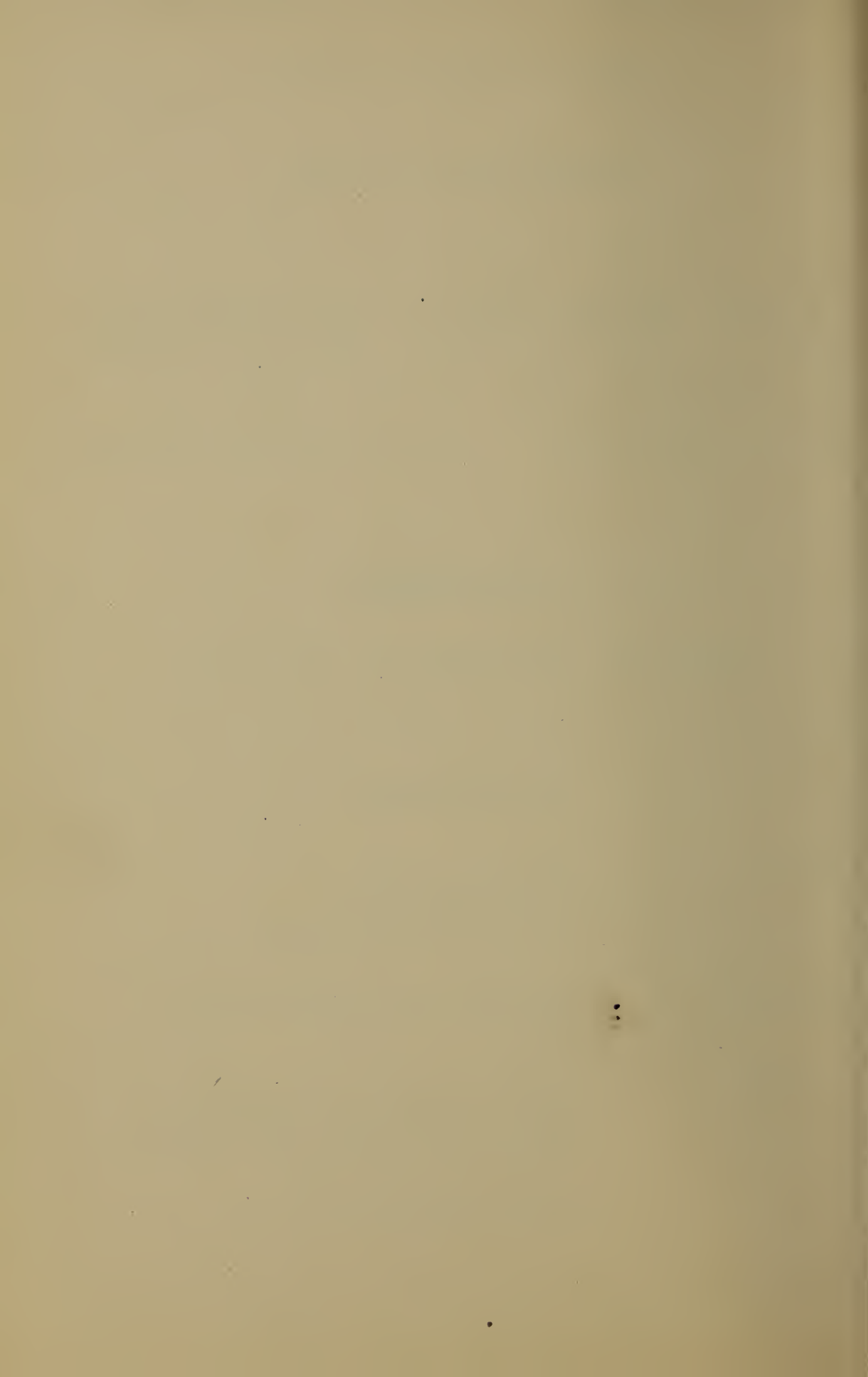
Allegretto moderato.—Dumka (Elegie).—Poco allegretto.—

Furiant (Presto).—Finale (Theme with variations).—

Allegretto grazioso, quasi andantino.

MR. MAX ZACH, Second Viola.

MR. LEO SCHULZ, Second Violoncello.



# CHICKERING HALL.

---

**EIGHTH SEASON 1892-93.**

---

## THE KNEISEL QUARTET.

---

*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVEGENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. CLAYTON JOHNS.

---

## II. CONCERT.

MONDAY, NOVEMBER 7, AT 8 P. M.

---

### PROGRAMME.

ED. LALO.

QUARTET in E flat. op. 19.

Allegro non troppo.—Adagio non troppo.—

Allegro con fuoco.—Allegro vivace.

(First time.)

R. SCHUMANN.

SONATA FOR PIANO AND VIOLIN, in A minor.

Appassionata.—Allegretto.—Allegro.

F. SCHUBERT.

QUARTET in D minor.

Allegro.—Andante con moto.—Allegro molto.—Presto.

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The date of the Third Concert is November 21.

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The Piano used is a Steinway.



# CHICKERING HALL.

---

**EIGHTH SEASON 1892-93.**

---

## THE KNEISEL QUARTET.

---

*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. WILLIAM H. SHERWOOD.

---

### III. CONCERT.

MONDAY, NOVEMBER 21, AT 8 P. M.

---

#### PROGRAMME.

MOZART.

QUARTET in E flat.

Allegro ma non troppo.—Andante con moto.—

Menuetto (allegretto).—Allegro vivace.

BEETHOVEN.

QUARTET in F minor. ("Quatuor Serioso") op. 95.

Allegro con brio.—Allegretto ma non troppo.—

Allegro assai vivace ma serioso.—

Larghetto espressivo; Allegretto agitato.

SCHUMANN.

PIANO QUINTET in E flat major, op. 44.

Allegro brillante.—In modo d'una marcia.—

Scherzo.—Allegro ma non troppo.

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The Pianoforte is a Mason & Hamlin.

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The date of the Fourth Concert is December 26.



# CHICKERING HALL.

---

**EIGHTH SEASON 1892-93.**

---

## THE KNEISEL QUARTET.

---

*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. ARTHUR NIKISCH.

---

### IV. CONCERT.

MONDAY, DECEMBER 26, AT 8 P. M.

---

#### PROGRAMME.

BEETHOVEN.

QUARTET in C sharp minor, op. 131.

Adagio ma non troppo e molto espressivo.—

Allegro molto vivace.—Allegro moderato.—

Andante ma non troppo e molto contabile.—Presto.—

Adagio quasi un poco andante.—Allegro.

BRAHMS.

PIANO QUARTET in A major, op. 26.

Allegro non troppo.—Poco adagio.—

Poco allegro.—Allegro.

Mr. ARTHUR NIKISCH, Piano.

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The Piano used is a Chickering.

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The date of the Fifth Concert is January 16.





# CHICKERING HALL.

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**EIGHTH SEASON 1892-93.**

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## THE KNEISEL QUARTET.

---

*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MESSRS. F. BUSONI AND G. GOLDSCHMIDT.

---

### V. CONCERT.

MONDAY, JANUARY 16, AT 8 P. M.

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#### PROGRAMME.

VOLKMANN.

TRIO in B flat minor.

- I. Largo.
- II. Ritornell (Allegretto).
- III. Allegro con brio.—Largo.

SCHUMANN.

QUARTET in A minor, op. 41, No. 1.

- I. Introduzione (Andante espressivo).—Allegro.
- II. Scherzo (Presto).
- III. Adagio.
- IV. Presto.

BRAHMS.

QUINTET for CLARINETTE, 2 VIOLINS, VIOLA and  
'CELLO, B minor, op. 115.

- I. Allegro.
  - II. Adagio.
  - III. Andantino.—Presto ma non troppo e con sentimento.
  - IV. Con moto.  
(First time.)
- 

The date of the Sixth Concert is February 13.



# CHICKERING HALL.

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**EIGHTH SEASON 1892-93.**

---

## THE KNEISEL QUARTET.

---

*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MESSRS. JULES JORDAN AND ARTHUR WHITING.

---

### VI. CONCERT.

MONDAY, FEBRUARY 13, AT 8 P. M.

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#### PROGRAMME.

BRAHMS.

TRIO, in B major, op. 8.

(Revised edition.)

Allegro con brio.—Scherzo (Allegro molto).—

Adagio.—Allegro.

PIANO, Mr. Arthur Whiting.

SCHUMANN.

SONGS with PIANO.

a) SPRING NIGHT.

{ b) WHITHER.

SCHUBERT.

{ c) THE POST.

{ d) THE CARRIER DOVE.

DVOŘÁK.

QUARTET, in E major, op. 80.

Allegro.—Andante con moto.—Allegro scherzando.—

Finale (Allegro con brio).

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The date of the Seventh Concert is February 27.



# CHICKERING HALL.

---

**EIGHTH SEASON 1892-93.**

---

## THE KNEISEL QUARTET.

---

*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. ERNST PERABO.

---

## VII. CONCERT.

MONDAY, FEBRUARY 27, AT 8 P. M.

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### PROGRAMME.

BEETHOVEN.

QUARTET in A major, op. 18, No. 5.  
Allegro.—Menuetto.—Andante cantabile.—Allegro.

SCHUBERT.

RONDEAU BRILLANT for PIANO and VIOLIN, in  
B minor, op. 70.

C. M. LOEFFLER.

SEXTUOR for 2 VIOLINS, 2 VIOLAS, and 2 'CELLOS,  
in A minor.

Allegro vivo e appassionato.—  
Andante.—Presto.—Andante.—Allegro con spirito.  
(Manuscript.—first time.)

2d Viola, MR. MAX ZACH.

2d 'Cello, MR. LEO SCHULZ.

---

The date of the Eighth Concert is March 27.

---

The Piano used is a Chickering.



# CHICKERING HALL.

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**EIGHTH SEASON 1892-93.**

---

## THE KNEISEL QUARTET.

---

*Mr. FRANZ KNEISEL, 1st Violin. Mr. LOUIS SVECENSKI, Viola.*

*Mr. OTTO ROTH, 2d Violin. Mr. ALWIN SCHROEDER, Violoncello.*

WITH THE ASSISTANCE OF

MR. E. A. MACDOWELL.

---

### VIII. CONCERT.

(LAST OF THE SEASON.)

MONDAY, MARCH 27, AT 8 P. M.

---

#### PROGRAMME.

HAYDN.

QUARTET in D major, op. 64, No. 5.  
Allegro moderato.—Adagio cantabile.—  
Menuetto (Allegretto).—Presto.

MACDOWELL.

SONATA TRAGICA, for PIANOFORTE, op. 45.  
I. Largo maestoso.—Allegro risoluto.  
II. Molto allegro, vivace.  
III. Largo con maestà.  
IV. Allegro eroico.

SCHUMANN.

QUARTET in A major, op. 41, No. 3.  
Andante espressivo; Allegro moderato.—  
Assai agitato.—Adagio molto.—Allegro molto vivace.

---

The Piano used is a Steinway.

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BRATTLE HALL CONCERTS, CAMBRIDGE, Wednesday Evenings, March 29, April 12, and April 26, at 8. Subscription tickets now on sale at the University Bookstore, Cambridge.





BRATTLE HALL, : : CAMBRIDGE.

---

.....1893.....

Wednesday Evening, March 29, at 8.

---

## First Concert

BY

# The :: Kneisel Quartet.

FRANZ KNEISEL.  
OTTO ROTH.

L. SVECENSKI.  
ALWIN SCHROEDER.

Mr. F. Busoni assisting.

---

### Programme.

- |            |  |
|------------|--|
| BEETHOVEN. | QUARTET in A major, op. 18, No. 5.<br>Allegro.—Menuetto.—Andante cantabile.—Allegro.                                     |
| GRIEG.     | ROMANZA, from Quartet in G minor.  |
| VOLKMANN.  | TRIO in B flat minor.<br>I. Largo.<br>II. Ritornell (Allegretto).<br>III. Allegro con brio.—Largo.<br>Piano, Mr. BUSONI. |

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The Piano used is a Steinway.

---

The date of the next concert is April 12.



BRATTLE HALL, : : CAMBRIDGE.

---

:1893:

Wednesday Evening, April 12, at 8.

---

## Second Concert

BY

# The Kneisel Quartet.

FRANZ KNEISEL.  
OTTO ROTH.

L. SVECENSKI.  
ALWIN SCHROEDER.

---

### Programme.

BEETHOVEN.

QUARTET in C sharp minor, op. 131.

Adagio ma non troppo e molto espressivo.—  
Allegro molto vivace.—Allegro moderato.—  
Andante ma non troppo e molto cantabile.—Presto.—  
Adagio quasi un poco andante.—Allegro.

SCHUMANN.

QUARTET in A major, op. 41, No. 3.

Allegro moderato.—Adagio cantabile.—  
Menuetto (Allegretto).—Presto.

HAYDN.

QUARTET in D major, op. 64, No. 5.

Andante espressivo; Allegro moderato.—  
Assai agitato.—Adagio molto.—Allegro molto vivace.

---

Third and last Concert, Wednesday Evening, April 26.



BRATTLE HALL, : : CAMBRIDGE.

---

:1893:

Wednesday Evening, April 26, at 8.

(LAST OF THE SEASON.)

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## Third Concert

BY

# The Kneisel Quartet.

FRANZ KNEISEL.  
OTTO ROTH.

L. SVECENSKI.  
ALWIN SCHROEDER.

---

### Programme.

C. M. LOEFFLER. SEXTUOR for two VIOLINS, two VIOLAS,  
and two 'CELLI in A minor.

*Allegro vivo e appassionato andante.—Presto.—Andante.  
Allegro con spirito.*

Second Viola, MR. MAX ZACH.

Second 'Cello, MR. LEO SCHULZ.

IVAN KNORR. PIANO QUARTET in E flat, op. 3.

*Allegro molto moderato.—Scherzo (vivace)—Andante.—  
Finale (moderato).*

Piano, MR. CARL STASNY.

SCHUBERT. QUARTET in D minor, (op. posth.)

*Allegro.—Andante con moto.—Scherzo (allegro molto.)  
Presto.*

---

The Piano is a Miller.



# THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1<sup>ST</sup> VIOLIN.

MAX ZACH, VIOLA.

A. MOLDAUER, 2<sup>D</sup> VIOLIN.

J. ADAMOWSKI, VIOLONCELLO,

---

FOURTH SEASON--1892-93.

---

## FIVE SUBSCRIPTION CONCERTS

AT

## NEW CENTURY DRAWING ROOM,

TWELFTH STREET, BELOW SANSOM.

ON THURSDAYS, NOVEMBER 3, DECEMBER 8, 1892.

ON WEDNESDAY, JANUARY 11, THURSDAYS, FEBRUARY 9, AND MARCH 16, 1893.

AT **2.15** P. M. PRECISELY,

**PROGRAMME THURSDAY, NOVEMBER 3, 1892.**

---

TICKETS AT BLASIU & SONS, 1119 CHESTNUT STREET.

# NEW CENTURY DRAWING ROOM.

FIRST CONCERT.

---

THURSDAY AFTERNOON, NOVEMBER 3, AT 2.15.

---

## PROGRAMME.

QUARTET IN G MAJOR, No. 12.

MOZART

ALLEGRO VIVACE ASSAI.—MENUETTO (ALLEGRETTO.)

ANDANTE CANTABILE.—FINALE (MOLTO ALLEGRO.)

NOUVELLETTE FOR VIOLIN AND PIANO.

T. ADAMOWSKI

QUARTET IN D MAJOR, OP. 63.

N. W. GADE

ALLEGRO MODERATO.—ALLEGRETTO VIVACE.

ANDANTE POCO LENTO.—FINALE. (ALLEGRO CON BRIO.)



**SECOND CONCERT,**

**Thursday, December 8th,**

**At 2.15 P.M.**



# THE ADAMOWSKI QUARTET,

T. ADAMOWSKI, 1<sup>ST</sup> VIOLIN.

MAX ZACH, VIOLA.

A. MOLDAUER, 2<sup>D</sup> VIOLIN.

J. ADAMOWSKI, VIOLONCELLO

---

FOURTH SEASON--1892-93.

---

SECOND SUBSCRIPTION CONCERT

IN

NEW CENTURY DRAWING ROOM,

TWELFTH STREET, BELOW SANSOM.

AT 2.15 P. M. PRECISELY,

---

TICKETS AT BLASIVS & SONS, 1119 CHESTNUT STREET.

# NEW CENTURY DRAWING ROOM.

## SECOND CONCERT.

---

THURSDAY AFTERNOON, DECEMBER 8, AT 2.15.

---

### PROGRAMME.

- 1) QUARTET OP. 59, No. 1. BEETHOVEN  
ALLEGRO.—ALLEGRETTO VIVACE E SEMPRE SCHERZANDO.  
MOLTO ADAGIO E MESTOSO.—ALLEGRO. (THEME Russe).
- 2) SOLI FOR VIOLONCELLO. BIZET  
a) ADAGIETTO. DAVIDOFF  
b) AT THE FOUNTAIN. SITT  
c) SERENADE.
- 3) ANDANTE CON VARIAZIONI AND ALLEGRO MOLTO FROM RUBINSTEIN  
QUARTET OP. 47 NO. 2.

**THIRD CONCERT,**  
**Wednesday, January 11th,**  
**At 2.15 P. M.**

SOLOISTS: MR. AND MRS. ARTHUR NIKISCH.



# **THE ADAMOWSKI QUARTET,**

T. ADAMOWSKI, 1<sup>ST</sup> VIOLIN.

MAX ZACH, VIOLA.

A. MOLDAUER, 2<sup>D</sup> VIOLIN.

J. ADAMOWSKI, VIOLONCELLO.

---

**FOURTH SEASON--1892-93.**

---

## **THIRD SUBSCRIPTION CONCERT**

IN

## **NEW CENTURY DRAWING ROOM,**

TWELFTH STREET, BELOW SANSOM.

WEDNESDAY AFTERNOON, JANUARY 11, AT **2.15** PRECISELY.

---

TICKETS AT BLASIUS & SONS, 1119 CHESTNUT STREET,

# NEW CENTURY DRAWING ROOM.

## THIRD CONCERT.

---

WEDNESDAY AFTERNOON, JANUARY 11, AT 2.15.

---

## PROGRAMME.

- 1) QUARTET IN G MAJOR, NO. 1. HAYDN  
ALLEGRO CON BRIO.—ALLEGRETTO.—MENUETTO.—FINALE (PRESTO).
- 2) SONGS WITH PIANO.
- |                            |          |
|----------------------------|----------|
| A) SEHNSUCHT.              | JENSEN   |
| B) VOLKSLIED.              | BUNGERT  |
| C) STÄNDCHEN.              | BRAHMS   |
| D) SCHLESISCHES VOLKSLIED. |          |
| E) FRÜHLINGSNACHT.         | SCHUMANN |
- 3) QUARTET FOR PIANO AND STRINGS, OP. 41. SAINT-SAËNS  
ALLEGRETTO.—ANDANTE MAESTOSO MA CON MOTO.—  
POCO ALLEGRO PIU TOSTO MODERATO.—ALLEGRO.

SOLOISTS: MR. AND MRS. ARTHUR NIKISCH.

---

MASON & HAMLIN GRAND PIANO IS USED.



**THIRD CONCERT,**  
**Thursday, February 9th,**  
**At 2.15 P. M.**

SOLOIST: MR. CONSTANTIN STERNBERG.

The  
**Mason and Hamlin Pianos**

Represent the same High Standard of excellence which has achieved a reputation for their Organs as the



**STANDARD OF THE WORLD.**

---

MASON AND HAMLIN ORGAN AND PIANO CO.

BOSTON, NEW YORK, CHICAGO.

PHILADELPHIA REPRESENTATION, WM. G. FISCHER,

1221 CHESTNUT STREET.

# **THE ADAMOWSKI QUARTET,**

T. ADAMOWSKI, 1<sup>ST</sup> VIOLIN.

MAX ZACH, VIOLA.

A. MOLDAUER, 2<sup>D</sup> VIOLIN.

J. ADAMOWSKI, VIOLONCELLO.

---

**FOURTH SEASON--1892-93.**

---

**FOURTH SUBSCRIPTION CONCERT**

IN

**NEW CENTURY DRAWING ROOM,**

TWELFTH STREET, BELOW SANSOM.

THURSDAY AFTERNOON, FEBRUARY 9, AT **2.15** PRECISELY.

---

TICKETS AT BLASIUS & SONS, 1119 CHESTNUT STREET,

# NEW CENTURY DRAWING ROOM.

## FOURTH CONCERT.

---

THURSDAY AFTERNOON, FEBRUARY 9, AT 2.15.

---

### PROGRAMME.

- 1) QUARTET, OP. 18, NO. 5. BEETHOVEN  
ALLEGRO.—MENUETTO.—ANDANTE CANTABILE, (CON VARIATIONI).—  
ALLEGRO.
- 2) SOLI FOR PIANO.
- 3) QUINTET FOR PIANO AND STRINGS. SCHUMANN  
ALLEGRO BRILLANTE.—UN POCO LARGAMENTE.—  
MOLTO VIVACE.—ALLEGRO MA NON TROPPO.

PIANIST: MR. CONSTANTIN STERNBERG.

---

THE PIANO USED IS A KNABE.

**FIFTH CONCERT.**

(LAST OF THE SEASON.)

**Thursday, March 16th,**

**At 2.15 P. M.**

SOLOIST: MR. ARTHUR FOOTE.

The  
**Mason and Hamlin Pianos**

Represent the same High Standard of excellence which has achieved a reputation for their Organs as the



**STANDARD OF THE WORLD.**

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A. MOLDAUER, 2<sup>D</sup> VIOLIN.

J. ADAMOWSKI, VIOLONCELLO.

---

FOURTH SEASON--1892-93.

---

## FIFTH SUBSCRIPTION CONCERT

IN

NEW CENTURY DRAWING ROOM,

TWELFTH STREET, BELOW SANSOM.

MONDAY AFTERNOON, MARCH 13, AT **3.30** PRECISELY.

---

TICKETS AT BLASIUS & SONS, 1119 CHESTNUT STREET,

# NEW CENTURY DRAWING ROOM.

## FIFTH CONCERT.

---

MONDAY AFTERNOON, MARCH 13, AT 3.30.

---

## PROGRAMME.

- 1) QUARTET, IN F MINOR, OP. 59. BEETHOVEN  
ALLEGRO CON BRIO.—ALLEGRETTO MA NON TROPPO AND ALLEGRO VIVACE  
MA SERIOSO.—ALLEGRETTO AGITATO.
  
- 2) SCHERZO FOR STRING QUARTET. OWEN WISTER
  
- 3) QUARTET FOR PIANO AND STRINGS, IN C MAJOR, OP. 21. ARTHUR FOOTE  
ALLEGRO COMODO.—ALLEGRO VIVACE.—ADAGIO MA CON MOTO.—  
ALLEGRO NON TROPPO.

---

PIANO USED IS A CHICKERING FROM MESSRS BELLAK'S SONS.



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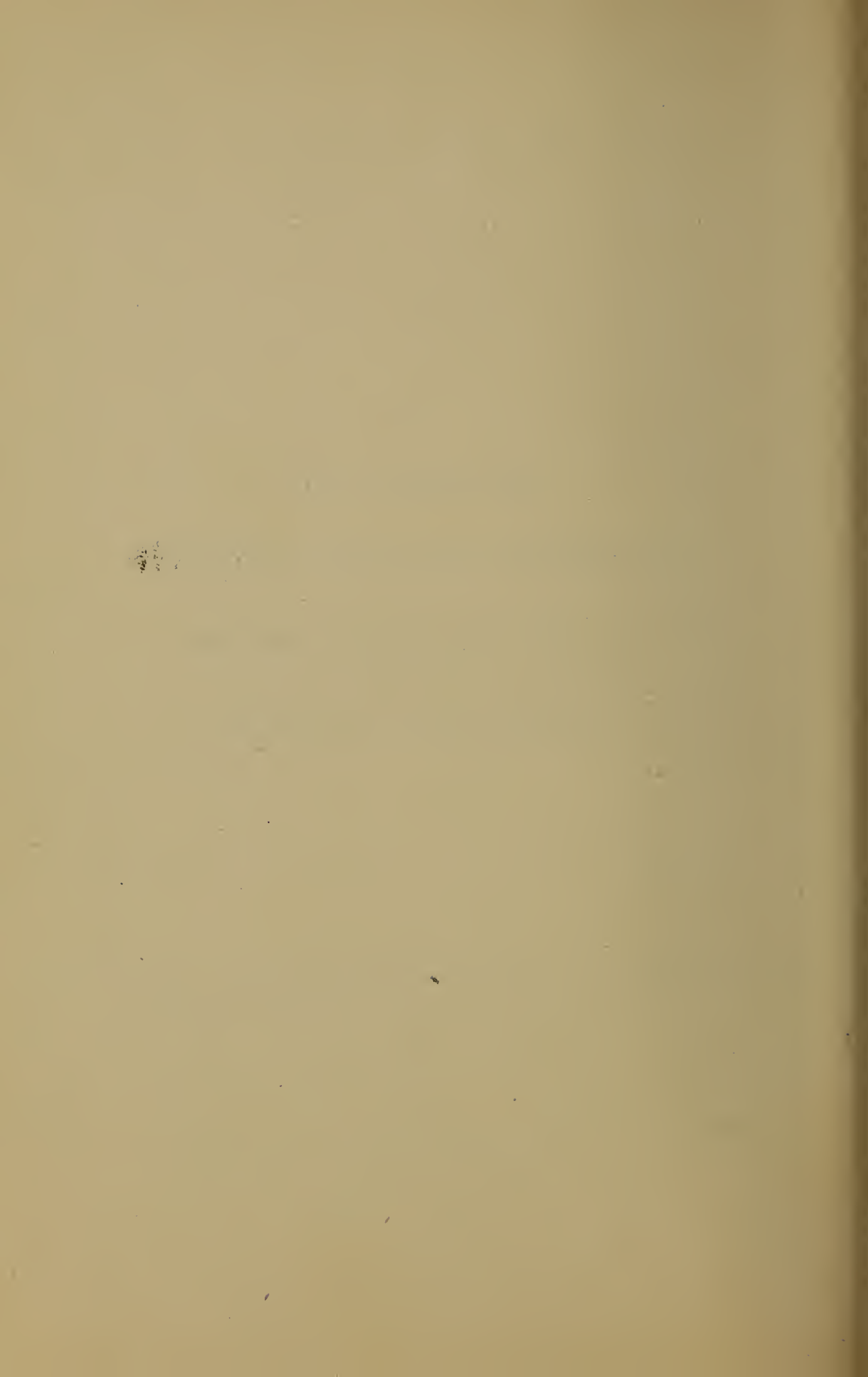
THE PIANIST AT THE 5th ADAMOWSKI  
QUARTET CONCERT, MARCH 13th, IS  
**Mr. ARTHUR FOOTE.**

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*226*



**The dates of the**  
**ADAMOWSKI QUARTET CONCERTS**  
**for the Fifth Season, 1893-94,**  
**will be given in October.**



# **THE ADAMOWSKI QUARTET,**

T. ADAMOWSKI, 1<sup>ST</sup> VIOLIN.

MAX ZACH, VIOLA.

A. MOLDAUER, 2<sup>D</sup> VIOLIN.

J. ADAMOWSKI, VIOLONCELLO,

---

**FIFTH SEASON--1892-93.**

---

WILL GIVE

**THREE SUBSCRIPTION CONCERTS**

IN

**CHICKERING HALL,**

ON TUESDAY AFTERNOONS, NOVEMBER 15, DECEMBER 20, AND JANUARY  
24, AT 3 O'CLOCK.

---

SEASON TICKETS FOR THE THREE CONCERTS, \$3, AND SINGLE TICKETS FOR  
THE FIRST CONCERT AT \$1.25 EACH, NOW ON SALE.

# CHICKERING HALL.

## FIRST CONCERT.

---

**TUESDAY AFTERNOON, NOVEMBER 15, AT 3.**

---

### PROGRAMME.

QUARTET IN G MAJOR, No. 12.

MOZART

ALLEGRO VIVACE ASSAI.—MENUETTO (ALLEGRETTO.)

ANDANTE CANTABILE.—FINALE (MOLTO ALLEGRO.)

### SONGS.

A) PHYLLIS.

ARNE

B) "NYMPHS AND SHEPHERDS."

PURCELL

C) "WHEN FAIRYLAND WAS YOUNG." }

ARTHUR SOMERVELLE

D) "O, SWALLOW, SWALLOW." }

QUARTET IN D MAJOR, OP. 63.

N. W. GADE

ALLEGRO MODERATO.—ALLEGRETTO VIVACE.

ANDANTE POCO LENTO.—FINALE. (ALLEGRO CON BRIO )

---

MISS MARGUERITE HALL, SOLOIST.

MRS. S. B. FIELD, ACCOMPANIST.

---

THE PIANOFORTE IS A CHICKERING.

**SECOND CONCERT,**

**Tuesday, December 20th.**

SOLOIST: MR. SHERWOOD.

1843-1844

1844-1845

1845-1846



# **THE ADAMOWSKI QUARTET,**

T. ADAMOWSKI, 1<sup>ST</sup> VIOLIN.

MAX ZACH, VIOLA.

A. MOLDAUER, 2<sup>D</sup> VIOLIN.

J. ADAMOWSKI, VIOLONCELLO.

---

**FIFTH SEASON--1892-93.**

---

**SECOND SUBSCRIPTION CONCERT**

IN

**CHICKERING HALL,**

TUESDAY AFTERNOON, DECEMBER 20, AT 3 O'CLOCK.

---

**Mr. WILLIAM H. SHERWOOD** Assisting.

# CHICKERING HALL.

## SECOND CONCERT.

---

**TUESDAY AFTERNOON, DECEMBER 20th, AT 3 O'CLOCK.**

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### PROGRAMME.

- 1) **QUARTET IN F MAJOR, OP. 59, No. 1.** BEETHOVEN  
ALLEGRO.—ALLEGRETTO VIVACE E SEMPRE SCHERZANDO.  
ADAGIO MOLTO E MESTO.—ALLEGRO. (THEME Russe).
  
  - 2) **PIANO AND 'CELLO SONATA, A MINOR, OP. 36.** GRIEG  
ALLEGRO AGITATO.—ANDANTE MOLTO TRANQUILLO.—ALLEGRO.—  
MR. JOSEPH ADAMOWSKI AND MR. SHERWOOD.
  
  - 3) **TRIO, D MINOR, OP. 49.** MENDELSSOHN  
MOLTO ALLEGRO AGITATO.—ANDANTE CON MOTO TRANQUILLO.—  
SCHERZO.—FINALE.  
MESSRS. T. AND J. ADAMOWSKI AND MR. SHERWOOD.
- 

MASON & HAMLIN GRAND PIANO IS USED

**THIRD CONCERT,**

**Tuesday Afternoon, January 24th, at 3.**

MR. ARTHUR NIKISCH ASSISTING.



# **THE ADAMOWSKI QUARTET,**

T. ADAMOWSKI, 1<sup>ST</sup> VIOLIN.

MAX ZACH, VIOLA.

A. MOLDAUER, 2<sup>D</sup> VIOLIN.

J. ADAMOWSKI, VIOLONCELLO.

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**FIFTH SEASON--1892-93.**

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## **THIRD SUBSCRIPTION CONCERT**

(LAST OF THE SEASON.)

IN

**CHICKERING HALL,**

TUESDAY AFTERNOON, JANUARY 24, AT 3 O'CLOCK.

**Mr. ARTHUR NIKISCH** Assisting.

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TICKETS NOW ON SALE AT MUSIC HALL.



# CHICKERING HALL.

## THIRD CONCERT.

---

**TUESDAY AFTERNOON, JANUARY 24, AT 3.**

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### PROGRAMME.

QUARTET IN G MAJOR.

HAYDN

ALLEGRO CON BRIO.—ALLEGRETTO MENUETTO (ALLEGRETTO) FINALE (PRESTO).

SUITE FOR VIOLIN AND PIANO, OP. 11.

GOLDMARK

ALLEGRO.—ANDANTE SOSTENUTO.—

ALLEGRO MA NON TROPPO.

QUARTET IN B FLAT MAJOR, OP. 41,

FOR PIANO, VIOLIN, VIOLA, AND VIOLONCELLO.

SAINT-SAËNS

ALLEGRETTO.—ANDANTE MAESTOSO MA CON MOTO.—

POCO ALLEGRO PIU TOSTO MODERATO.—ALLEGRO.

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THE PIANOFORTE IS A CHICKERING.





# MEIONAON.

TREMONT TEMPLE, = BOSTON.

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Thursday, February 2, 1893, at 2.30, P. M.

Tuesday, February 7, 1893, at 8, P. M.

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## Two VOCAL CONCERTS,

BY

Mr. & Mrs. Max Heinrich,

ASSISTED BY

The Kneisel Quartet

And Other Talent.

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Steinway & Sons Grand Piano used. Furnished by M. Steinert & Sons Co.

THURSDAY AFTERNOON, FEBRUARY 2, 1893.

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**Programme.**

1. QUARTET. G Major, op. 18 *Beethoven*  
Allegro.—Adagio cantabile.—  
Menuetto.—Allegro molto, quasi presto.

**KNEISEL STRING QUARTET.**

- PAX VOBISCUM.  
GRUPPE AUS DEM TARTARUS. (Group from Tartarus). } *Schubert*  
DIE FORELLE. (The Trout).

**MR. HEINRICH.**

3. O WERT THOU IN THE COLD BLAST  
MOTHER, O SING ME TO REST. } *Franz*  
SCHLUMMERLIED. (SLUMBERSONG.)  
ACH WENNICH DOCH EIN JIMMCHENWUR. (O that I were a  
little Bee).

**MRS. HEINRICH.**

4. TWO DUETS. } *Goring Thomas*  
NIGHT HYMN AT SEA.  
AMOUR VILLAGEOISE. (Village Love).

**MR. & MRS. HEINRICH.**

5. DIE ALLMACHT. (Omnipotence). *Schubert*

**MR. HEINRICH.**

6. a) ANDANTE from QUARTET, D major. *Tschaikowski*  
b) SCHERZO from QUARTET, No. 1, A minor, op. 41, *Schumann*

**KNEISEL STRING QUARTET.**

7. SERENADE. *A. C. Mackenzie*  
BIRD and ROSE. *Amy Horrocks*  
FINCH and ROBIN. *Eug. D'Albert*  
GIPSY JOHN. *Fred Clay*

**MR. HEINRICH.**

8. To SYLVIA. *Schubert*  
ACH WENNS NUR DER KONIGWUESST. (Ah, if the King could  
only know). *Schumann*  
MY MOTHER BIDS ME BIND MY HAIR. *Haydn*

**MRS. HEINRICH.**

9. TWO DUETS\* from MAGIC FLUTE. } *Mozart*  
BEI MANNERN WELCHE LIEBE FUEHLEN  
PAPAGENO.

TUESDAY EVENING, FEBRUARY 7, 1893.

**Programme.**

1. DER NEUGIERIGE. (The Inquirer).  
PAUSE.  
TROCKNE BLUMEN. (Withered Flowers).  
GUTE NACHT. (Good Night).  
DIE POST. (The Post).  
LIEBESBOTSCHAFT. (Love's Message).  
SERENADE.  
AM MEER. (By the Sea).  
DIE TAUBENPOST. (The Carrier Pigeon).

*Schubert*

**MR. HEINRICH.**

2. ABSCHIED. (Farewell).  
LOTUSBLUME. (Lotus Flower).  
DIE BLAUEN FRUEHLINGSAUGEN. (Spring Violets.)

*Franz*

**MRS. HEINRICH.**

3. DUET: Noontide heat is soon passed o'er.

*Goring Thomas*

**MR. & MRS. HEINRICH.**

4. WIE MELODIEN ZIEHTES. (Melodious sounds surround me).  
JMMER LEISER WIRD MEIN SCHLUMMER. (Faint and fainter  
grows my slumber).  
VOLKSLIED. (Folksong).  
AUFDEM KIRCHHOFE. (In the Churchyard).

*Brahms*

**MR. HEINRICH.**

5. DER NUSSBAUM. (The Almond Tree).  
HIGHLAND CRADLE SONG.  
CAPTAIN'S LADY.  
OUT OVER THE FORTH.

*Schumann*

**MRS. HEINRICH.**

6. WHERE'ER YOU WALK.  
SONGS OF ARABY.  
SPRING SONG.  
MY LOVE'S AN ARBUTUS.  
A BOWER OF ROSES.  
DER ARME PETER. (Poor Peter).  
PROVENCALISCHES LIED. (Song of the Provence).

*Handel*  
*Clay*  
*Mackenzie*  
*Vill. Stanforth*  
*Vill. Stanforth*

*Schumann*

**MR. HEINRICH.**

7. TWO DUETS.  
WANDERER'S NIGHT SONG.  
LA CI DAREM LA MANO.

*Rubinstein*  
*Mozart*

**MR. & MRS. HEINRICH.**



**MEIONAON,**

**TREMONT TEMPLE,      =      BOSTON.**

---

Tuesday, February 7, 1893, at 8, P. M.

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**Second**

**SONG RECITAL,**

BY

**Mr. & Mrs. Max Heinrich.**



TUESDAY EVENING, FEBRUARY 7, 1893.

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**Programme.**

1. DER NEUGIERIGE. (The Inquirer).  
PAUSE.  
TROCKNE BLUMEN. (Withered Flowers).  
GUTE NACHT. (Good Night).  
DIE POST. (The Post).  
LIEBESBOTSCHAFT. (Love's Message).  
SERENADE.  
AM MEER. (By the Sea).  
DIE TAUBENPOST. (The Carrier Pigeon).

*Schubert*

**MR. HEINRICH.**

2. ABSCHIED. (Farewell).  
LOTUSBLUME. (Lotus Flower).  
DIE BLAUEN FRUEHLINGSAUGEN. (Spring Violets.)

*Franz*

**MRS. HEINRICH.**

3. DUET: Noontide heat is soon passed o'er.

*Goring Thomas*

**MR. & MRS. HEINRICH.**

4. WIE MELODIEN ZIEHTES. (Melodious sounds surround me).  
JMMER LEISER WIRD MEIN SCHLUMMER. (Faint and fainter  
grows my slumber).  
VOLKSLIED. (Folksong).  
AUFDEM KIRCHHOFE. (In the Churchyard).

*Brahms*

**MR. HEINRICH.**

5. DER NUSSBAUM. (The Almond Tree).  
MAINACHT. (A Night in May).  
DAS MADCHEN. (The Maiden Speaks).  
NACHTIGALLEN SCHWINGEN. (On the Wings of the Nightingale).

*Schumann*

*Brahms*

**MRS. HEINRICH.**

6. WHERE'ER YOU WALK.  
SONGS OF ARABY.  
SPRING SONG.  
MY LOVE'S AN ARBUTUS.  
A BOWER OF ROSES.  
DER ARME PETER. (Poor Peter).  
PROVENCALISCHES LIED. (Song of the Provence).

*Handel*

*Clay*

*Mackenzie*

*Vill. Stanforth*

*Vill. Stanforth*

*Schumann*

**MR. HEINRICH.**

7. TWO DUETS.  
WANDERER'S NIGHT SONG.  
LA CI DAREM LA MANO.

*Rubinstein*

*Mozart*

**MR. & MRS. HEINRICH.**















